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#### EDITORIAL

Managing Editor: James Ostringa

[jamesostinga@yaffa.com.au](mailto:jamesostinga@yaffa.com.au)

Editor: Robert Keeley

[robertkeeley@yaffa.com.au](mailto:robertkeeley@yaffa.com.au)

Contributing Editors: Peter Burian, Shubroto Bhattacharjee, Mark Galer, Prashputita Greco, Anthony McKee and Saima Morel.

#### ADVERTISING

National Sales Manager: Jodie Reid

(02) 9213 8261 [jodielaide@yaffa.com.au](mailto:jodielaide@yaffa.com.au)

Advertising Production: Dan Lal

(02) 9213 8216 [danlal@yaffa.com.au](mailto:danlal@yaffa.com.au)

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Ph: (02) 9281 2333 Fax: (02) 9281 2750

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Production/Circulation Manager: Lanya Sadi  
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Art Director: Ana Maria Heraud  
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## EDITOR'S NOTE



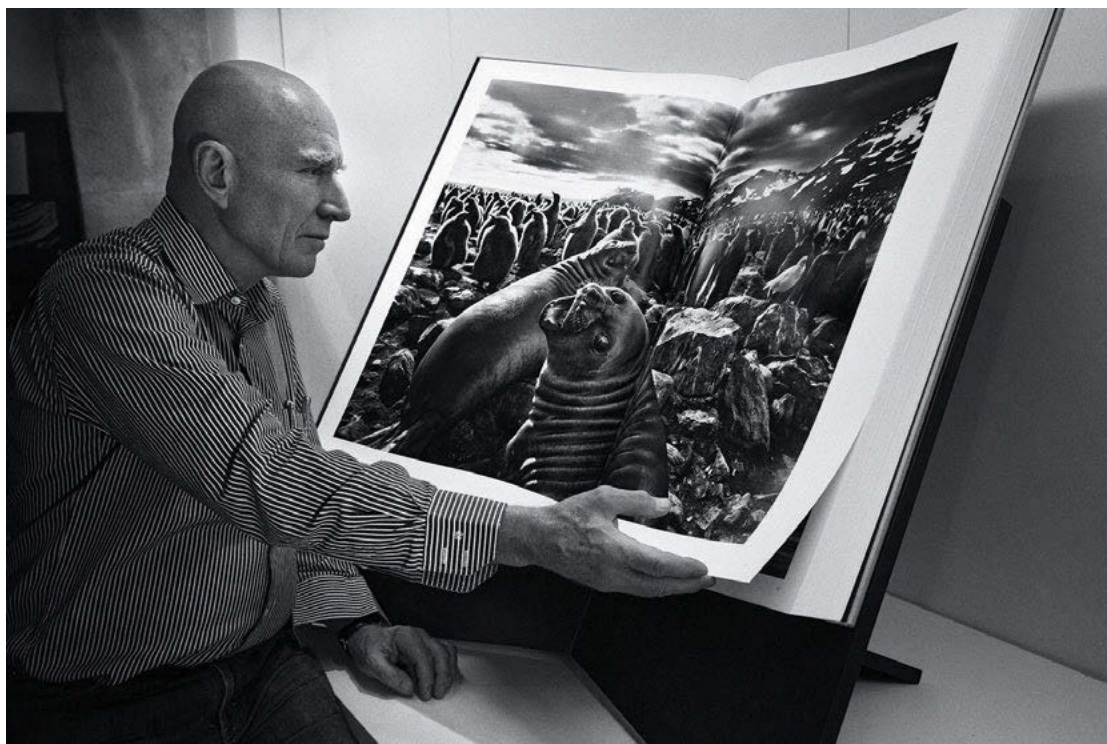
**Robert Keeley,**  
Editor

# Seeing Salgado

Every photograph is taken in an instant, but it's arguable that what distinguishes the simple snapshots taken every day from images of more significance is the amount of time and effort taken beforehand to develop an idea which will endure. And when it comes to long-lasting ideas, there would be nobody of more importance in the craft today than the inestimable Brazilian social documentary shooter Sebastiao Salgado. This quietly spoken master craftsman, who began his working life as an economist back in the sixties, is now one of the most revered shooters of modern times. But I wonder how many know his life story, and how he came to make photography his obsession?

If you don't know the details, you should do yourself a favour and see the documentary screened in selected cinemas over the last few months, "The Salt of the Earth". This powerful film, made by the well-known director Wim Wenders and Salgado's son Juliano, outlines the life story of the now elderly Salgado, and how he came to be infatuated with the craft of making pictures, and then withdrew from it in disillusionment. This film explains how the strain of constantly recording the horrors and deprivations of the world's poor, downtrodden, refugees and working classes finally wore down his soul, and ultimately forced him to take a sabbatical from his life's work. In short, for a period of time Salgado simply gave away his mission of producing social documentary photography because he felt the

world was without hope, and had literally become a hell on earth. That's certainly understandable, because the master photographer had spent his working life on a series of multi-year projects which included drought and famine in Africa (sometimes government-induced), the grind of daily factory work around the world, civil wars, and finally – and most brutally – the mass execution of Africans by their fellows in the genocide of Rwanda in 1994. Salgado says frankly in this film that those last horrors, and the subsequent traumas he saw as Hutus and Tutsis trekked around central Africa to avoid further slaughters (sometimes unsuccessfully) brought him to despair about the human condition. It was only when he returned to his family farm in Brazil, itself devastated by a changing climate and human degradation, that he finally found the will to fight on. Encouraged by his wife to begin a huge program of replanting, Salgado once again found beauty in the natural world, and in the process transformed his formerly ravaged farmland. Then, despite the urging of friends who feared it was beyond him, he lifted his camera once again to begin shooting some stunning landscapes and wildlife images in the most isolated and wild regions of the world. In the end, he says his most recent project lifted his gloom, and taught him that much of the natural world still remains untouched by human deprivations. And it showed him there was a reason to begin taking his powerful black and white images once again. 🌱



GOOGLE IMAGES

#### LEFT

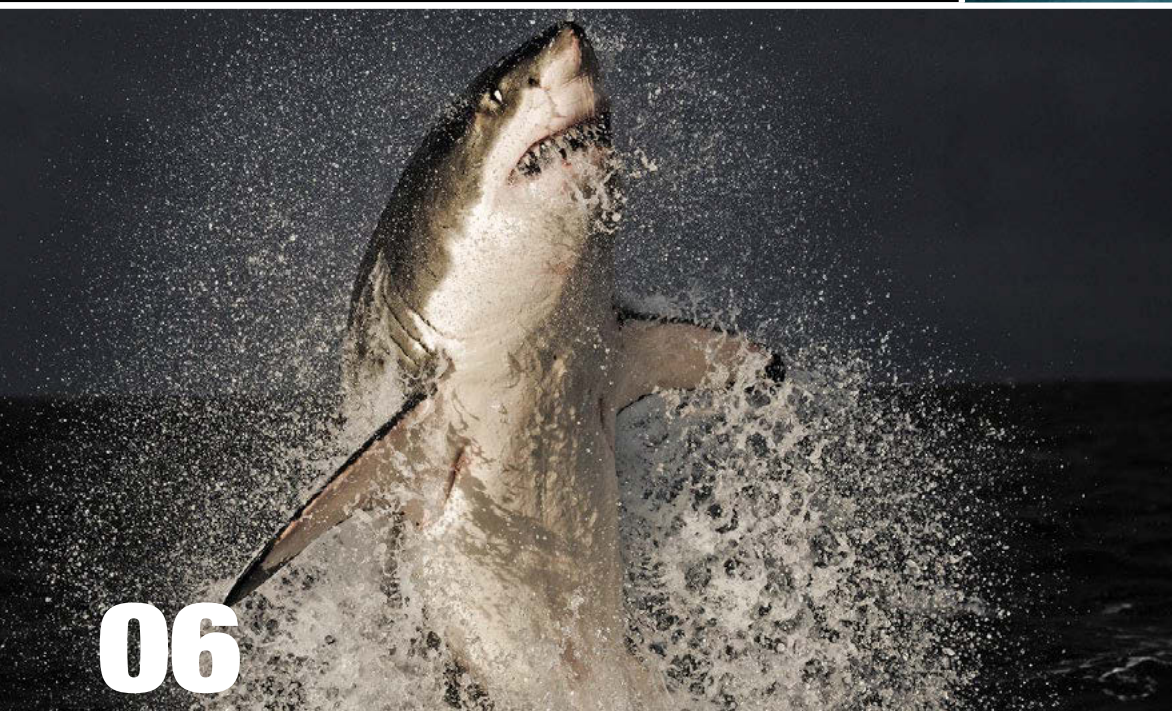
Sebastiao Salgado is one of the most influential documentary shooters of the last four decades, but his recent work recording the natural world has restored his belief in his craft, after he had decided to give it away in despair.



**VIDEO: 'SALT OF THE EARTH' OFFICIAL TRAILER.**



# In this issue



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Creating great images under rainforest canopies, with their dappled light and dense foliage, is a unique challenge. Drew Hopper explains in 10 steps how he goes about shooting his stunning rainforest images.

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Film is dead, right? Not yet, for these enthusiasts! Three veteran experts tell Rob Ditessa why they still love shooting film, and the satisfaction they draw from waiting for, developing, and printing their work in the darkroom. They also explain why it can work for enthusiasts as well.

### 48 Baby Boomer

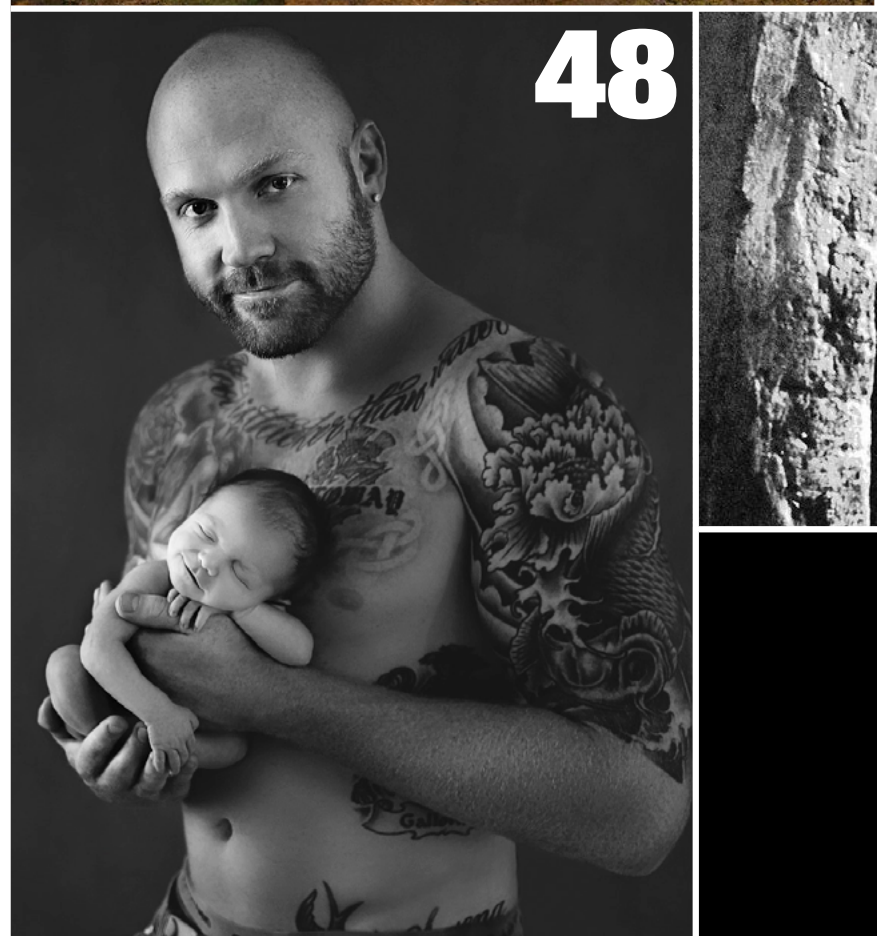
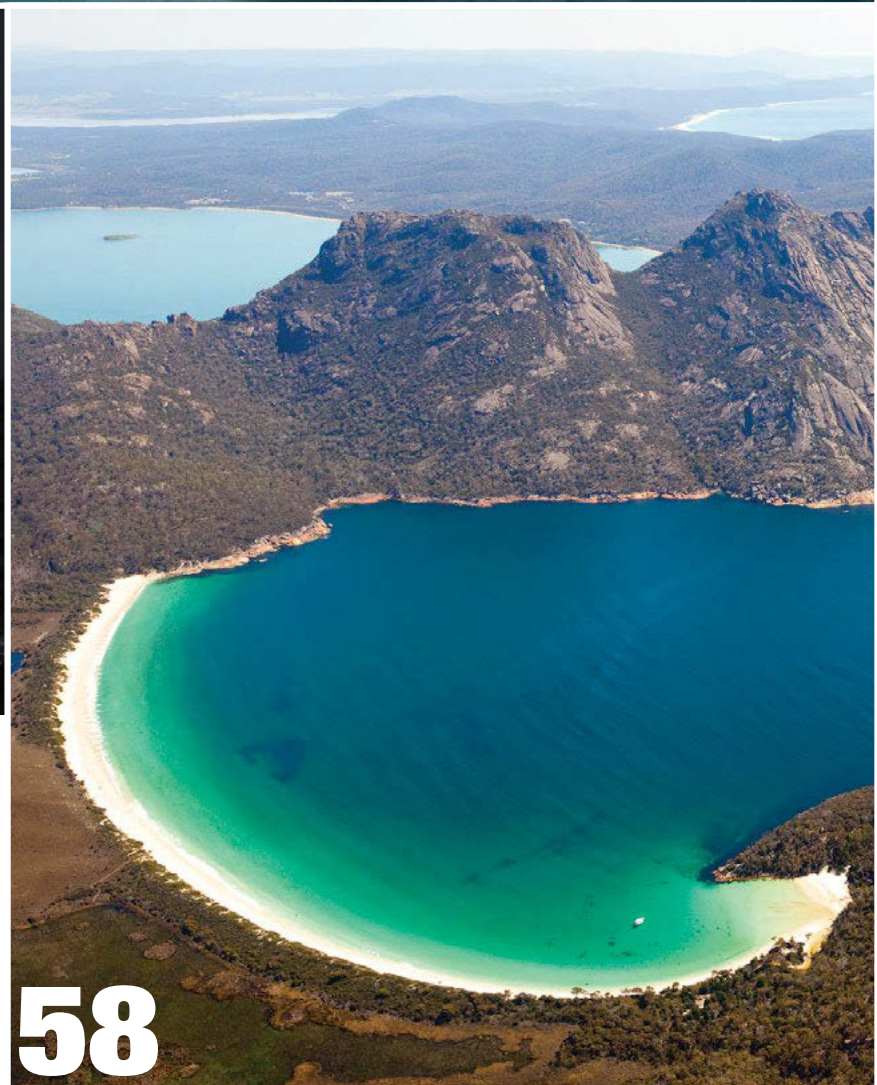
After years in an administrative job, Kelly Brown finally decided to pursue her passion for photographing babies and newborns. She tells Marc Gafen that after a tough start it has proven to be a great career move, both creatively and professionally.

### 58 Custom Made

There are a range of custom modes which can be used very effectively to shoot quickly in difficult shooting environments. Photo safari expert Chris Bray outlines how to set these modes up so you can improve your number of 'keepers' dramatically.

### 64 Making it Personal

Photobooks offer a highly professional presentation for your personal images, and websites are also now a viable option for enthusiasts to show off their work. Following on from last month's exploration of professional photobooks and how the experts use them for promotion, Anthony McKee discusses these possibilities for enthusiasts.





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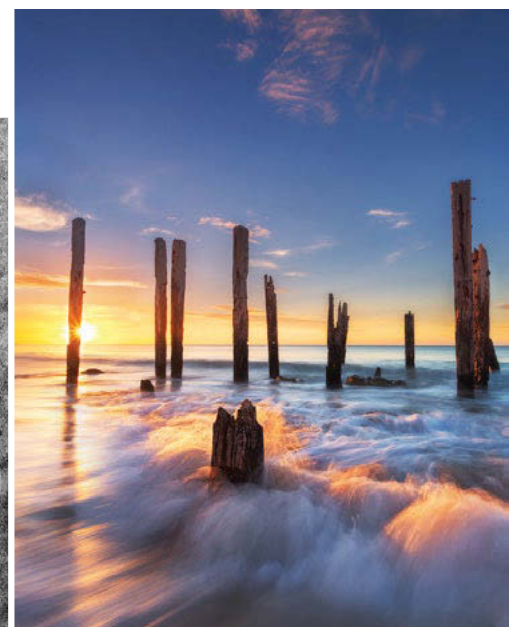
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#### COVER:

Port Willunga, SA. Often-photographed, the sunstar adds something different here. By Dylan Toh. Canon EOS 5D Mk III, 17-40mm f/2.8 II lens, 1.3s @ f/16, ISO 50. Benro tripod, remote release. Contrast, colour and sharpening adjustments in Adobe Photoshop CC.









# Splash of Light

## PHOTOGRAPHER Justin Gilligan

Before I'd even boarded the plane to photograph Great White Sharks in South Africa, I knew that an above-water image of a predatory shark in flight was at the top of my shot list. The perfect location to capture such an event is a remote rocky outpost aptly named Seal Island, in False Bay near Cape Town. Here, Cape fur seals seek shelter amongst the surging swells of the Atlantic Ocean, creating the perfect setting for one of nature's most dramatic examples of predation.

Beyond the surface, in the dark waters surrounding the island, great white sharks patrol submerged canyon walls which perfectly conceal their presence from seals returning to the island. The sharks rely on their vision to spot the seal silhouettes and then rocket upwards to capture them unawares in a predatory ambush strike, which quite often results in the shark breaking the surface of the water in a spectacular flurry of teeth and fins.

On this particularly wet and stormy morning I wasn't holding out much hope for a productive photography session. In fact, I was more distracted by distant dreams of my pillow and blanket as I lay on the deck of the uncomfortably wet and rocking boat with my camera poised. Then, as the sun rose, there was a small gap on the horizon that created a spectacular momentary beam of light across the wild, windblown waterway.

As if on cue, the massive bulk of an adult Great White broke through the surface of the water at high speed, which caused me to first flinch, and then get my index finger down to unleash the motor drive of my camera like a Gatling gun. It seemed like it was all over in less than a second. Cheers rang out across the desolate bay, as the storm clouds once again enveloped the scene and the turbid water subsided. It was the only time I witnessed a Great White Shark that day, but what a rare and almighty encounter it was.

NIKON D300, 120-400MM @ 120MM,  
1/2000S @ F/4.5, ISO 640.



SEE MORE OF JUSTIN GILLIGAN'S  
AMAZING PHOTOS.



# Quick snaps

## 2015 Head On winners

The winners of the 2015 Head On Photo Festival awards have been announced, with Molly Harris (Portrait), Alfonso Perez (Landscape) Laki Sederis (Mobile), Paul Philpott (student) and Dan Gray (moving image) the major prize winners.

More than 4,000 entrants vied for over \$50,000 worth of prizes across the five categories. Perennial crowd-favourite category, the Head On Portrait prize, was taken out by Molly Harris with an emotive image of transgender air force pilot Sandra, born as John, shaving as she gets ready for the Anzac day parade.

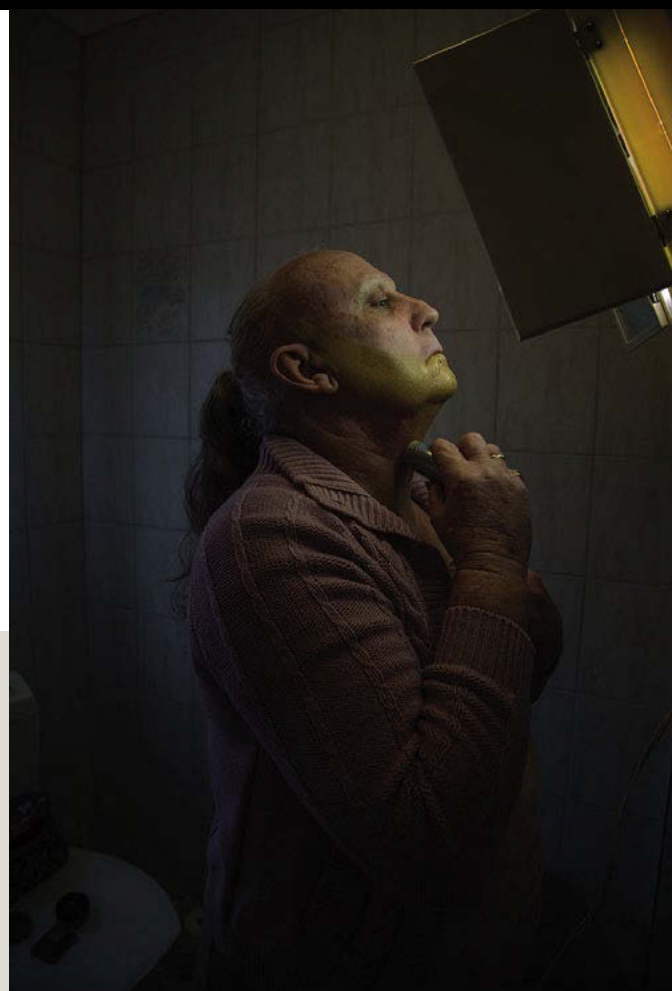
Winner in the Landscape division was Alfonso Perez, with his depiction of Jakarta's largest cemetery, with its lush grass a banquet for a shepherd's flock of sheep, while the city's tallest ultra-modern building stands monolithic in the background.

First prize in the Mobile category was won by Laki Sideris with a sombre high-contrast black and white image from his mother's funeral. Sideris says it's an image he cannot even remember taking.

Head On is claimed to be Australia's largest photo festival, and it boasts a wide program of talks, hands-on workshops and exhibitions in and around Sydney.



**VIDEO: ALL ABOUT THE  
2015 HEAD ON AWARDS.**



### FROM TOP TO BOTTOM

Winner, Portrait: 'Being Sandra,' by Molly Harris. "Sandra was born as John but started living as Sandra six years ago. When she became Sandra she left behind a career that spanned 37 years in the Air Force. In this photo Sandra is getting ready for Anzac Day."

Winner, Moving Picture: 'Stereotypes – What are you listening to?' by Dan Gray. "Headphones can offer a world of comfort and control within the disconnected and chaotic environment of a busy city. Far from tuning out of the world, we found our subjects were wanting to tune-in and be tuned-in to."

Winner, Landscape: 'Urban landscape, Central Jakarta, Indonesia,' by Alfonso Perez. "Jakarta is a heavily populated metropolis full of contrasts with few green spaces. Shepherds from neighboring villages bring their sheep to graze at Karet Bivat cemetery; one of the largest in Jakarta. In the background stands Wisma 46, which at 250 metres tall, is the tallest building in Indonesia."





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## QUICK SNAPS

### New Olympus fisheye and ultra-wide Pro lenses

Olympus has released what it says is the world's fastest 8mm fisheye lens, as well as a new pro grade 7-14mm f/2.8 ultra-wide angle zoom for its OM-D and PEN cameras.

The Olympus M.Zuiko Digital ED 8mm f/1.8 PRO lens has an f/1.8 aperture which Olympus says makes it the fastest series production fisheye lens in the world. Aimed at astronomy, underwater and landscape photographers, the lens creates 'fisheye' perspectives with a viewing angle of a 16mm (35mm equivalent).

Olympus says the design minimises chromatic aberrations at large apertures – optical issues which are especially critical in wide field astro-imaging. Its optics include 17 high-performance lens elements arranged in 15 groups. Special lens elements include Olympus' proprietary Super HR (Super High Refractive) and Super ED (Super Extra-Low Dispersion) glass. The lens weighs 315g and is dust-, splash- and 'freeze-proof'.

The M.Zuiko Digital ED 7-14mm f/2.8 PRO (14-28mm equivalent) comprises 14 elements in 11 groups. Olympus says the lens has been designed for reportage, landscape, nature and architecture

photography. Like the 8mm lens it is dust and weather proof. It weighs 534g. Pricing had not been announced at press time.



VIDEO: CHRIS NICCOLLS, NATHAN ELSON AND JORDAN DRAKE FROM CAMERA STORE TV PUT THE X-T10 TO THE TEST.

### Fujifilm announces X-T10

Fujifilm has released the X-T10, the newest interchangeable-lens model in its X-series range. Built around the same sensor as the X-T1, the model features a new AF system, with a 49-point Single Point mode for high-speed focusing, as well as new Zone and Wide/Tracking modes that use a larger 77-point focal area to capture moving subjects.

Zone mode allows photographers to select a 3x3, 5x3 or 5x5 zone out of the 77-point AF area. During AF-C focus, the X-T10 continually tracks a subject positioned at the centre of the zone. The centrally positioned 3x3 and 5x3 zones, in particular, deliver fast focusing due to the on-sensor phase detection AF.

Wide/Tracking mode is a combination of the Wide mode (during AF-S), whereby the camera automatically identifies and tracks the focus area across the 77-point AF area, and the predictive Tracking mode (during AF-C) which uses the entire 77-point area to continue tracking a subject and enables continuous focus on a subject that is moving up and down, left or right or closer and further from the camera.

The camera uses an electronic viewfinder with a 2.36 million dot display and 0.62x magnification. When you rotate the camera to a vertical position the viewfinder's eye sensor automatically orientates the information, a feature that isn't possible on models with optical viewfinders.

The top and base plates on the X-T10 are made of lightweight, die-cast magnesium. The top plate features three aluminium dials which allow



photographers to adjust the combination of aperture, shutter speed and shooting functions. The back panel has a three-inch 920K-dot tilting LCD monitor suitable for shooting above the head as well as close to the ground.

The X-T10 is compatible with Fujifilm's current line-up of 18 Fujinon lenses – including zoom and prime lenses ranging from ultra-wide angle to telephoto. Fujifilm has also announced a new XF90mmF2 R LM WR lens, a weather-resistant telephoto lens which it says is ideal for portrait and sports photography. It will be available in Australia from July.

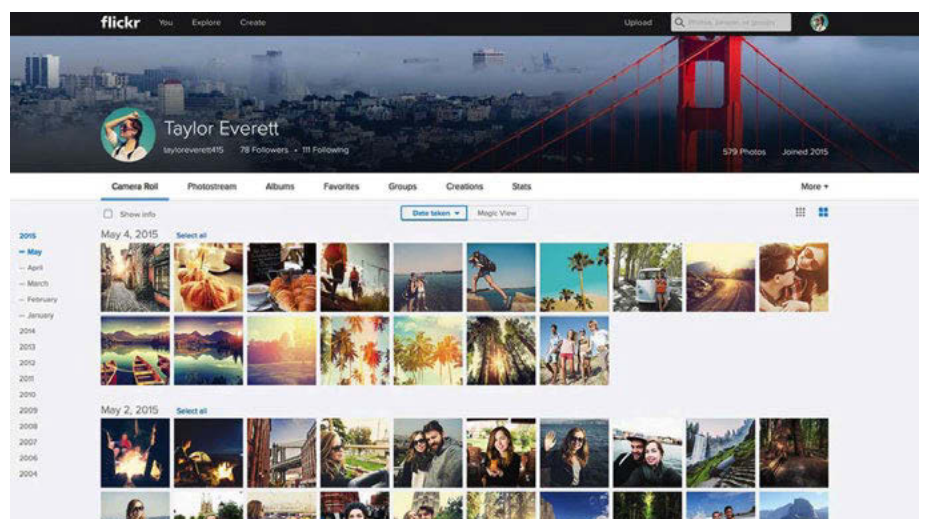
The X-T10 will retail in Australia for \$1,299 with the XC16-50mm lens, or \$1,499 with the XF18-55mm. It is available in black and silver versions.

### Flickr gets a makeover

Photo sharing website Flickr has been extensively updated with new functions, including Uploadr, which searches for photos on personal hard drives and uploads them to a private Flickr album in the background, and Camera Roll, which aligns images in reverse chronological order.

Mobile apps for Flickr for iPhone and Android have also been extensively reworked, with the aim to place users' own images ahead of others they are following, and a new search option which allows users to quickly filter images by keyword, size, shape, quality, and colour.

Flickr says that functions from storage and collation to editing and searching have all been improved. For some time Flickr has offered one terabyte of free storage. With the updates, Flickr is now backing up a terabyte of photos from a primary computer and mobile devices, and they can be easily searched in the cloud, for free.



#### ABOVE

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## World Photography Awards

The 2015 Sony World Photography Awards L'Iris d'Or/ Professional Photographer of the Year prize has gone to American John Moore for his outstanding portfolio of images on the Ebola crisis which devastated West Africa last year. Moore's work was chosen from the winners of the awards' 13 professional categories, and the judges described his portfolio "Ebola Crisis Overwhelms Liberian Capital" as a hard-hitting series of images that cut to the heart of the tragedy.

Moore is a senior staff photographer and special correspondent for Getty Images, and the winning photographs have been credited for the early exposure of the scale of the Ebola epidemic in Monrovia, the capital of Liberia and the epicentre of the deadly disease. Moore received \$25,000USD as his prize.

Category winners included: Cosmin Bumbut, Romania (Architecture); Aristide Economopoulos, United States (Arts and Culture); Sebastian Gil Miranda, France (Campaign); Rahul Talukder, Bangladesh (Conceptual); Scott Typaldos, Switzerland (Contemporary Issues); John Moore, United States (Current Affairs); Simon Norfolk, United Kingdom (Landscape); Li Fan, China (Lifestyle); Giovanni Troilo, Italy (People); Rubén Salgado Escudero, Spain (Portraiture); Riccardo Bononi, Italy (Sport); Donald Weber, Canada (Still Life); and Bernhard Lang, Germany (Travel).

Amateur German photographer Armin Appel was named the overall Open Photographer of the Year and received \$5,000 for his image "Schoolyard". A total of 79,264 images were entered into the Open competition. Youth Photographer of the Year, open to photographers aged 19 and under and judged on a single shot, was 19-year-old student Yong Lin Tan from Malaysia. The atmospheric winning image was taken in the back alley of the photographer's grandmother's house in Kedah, Malaysia. A total of 6,675 entries were received to the Youth competition.

Russian photographer Svetlana Blagodareva from St Petersburg State Polytechnic University beat nine other shortlisted students from around the world to collect the Student Photographer of the Year award. Her prize is €35,000 worth of Sony photography equipment for her university.

Renowned Magnum photographer Elliott Erwitt was honoured at the awards with the Outstanding Contribution to Photography prize.



### TOP TO BOTTOM

An MSF health worker in protective clothing carries a sick girl at an Ebola treatment centre during the Ebola crisis in Liberia in 2014. © John Moore/Getty Images, US, L'Iris d'Or, 2015 Sony World Photography Awards.

A girl tweets during her prom. © Aristide Economopoulos, US, Winner, Arts & Culture, Professional, 2015 Sony World Photography Awards;

Mt. Kenya, 1934. Simon Norfolk mapped with a pyrograph the melting away of the Lewis Glacier. The flame line shows the Lewis Glacier's location in 1934. © Simon Norfolk/INSTITUTE, United Kingdom, Winner, Landscape, Professional Competition, 2015 Sony World Photography Awards.



## Olympus OM-D E-M5 Mk II Limited Edition

Olympus has released a limited edition version of its OM-D E-M5 Mk II in homage to its classic OM-3Ti film camera.

The new OM-D E-M5 Mk II Limited Edition, which will be restricted to just 7000 sets worldwide, is coated with a special titanium paint colour and will have some exclusive accessories, including a genuine leather strap and a numbered owner's card in a leather card case.

The OM-D E-M5 Mk II, launched in February 2015, is the latest model in the Olympus OM-D interchangeable lens camera series. Olympus says the design of the E-M5 series within the OM-D ILC system is reminiscent of

classic "OM System" 35mm film cameras. This limited edition model pays homage to one of the last OM film cameras produced, the 1994 OM-3Ti, by adopting its titanium paint colour.

The specially designed camera strap and matching card case feature high-quality stitching and genuine leather. An owner's card numbered from one to 7,000 is also included in the set as proof of authenticity. Olympus says an inspirational quote by Mr Yoshihisa Maitani, the designer of the OM System, will be printed on every card.

The OM-D E-M5 Mk II Limited Edition is available now. Recommended retail price for the Limited Edition Kit is A\$1,899 and NZ\$2,199. 🌐







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Prashphutita  
A. Greco

# Q&A

## AP answers your photographic queries

### Inkjet B&W prints: colour casts

**Q** I want to print photographs in B&W/greyscale without getting a green or magenta colour cast. I've literally spent days researching this subject (via Google and many forums) and I still have no definitive answer, save for spending over \$1,000 on a new printer. I'm currently using an Epson Artisan 1430 (A3+ printer with six ink tanks). Also, I have just installed a brand new Epson Stylus Photo T50 (six ink tanks - only one black) and it prints my B&W pics with a magenta tinge. I'm using genuine Epson Inks & Epson gloss paper. Can I achieve my objective without forking out maximum dollars? *Ernie Goulding, Nelson Bay, NSW.*

**A** Thanks for sending two samples of images converted from colour to greyscale in Corel PaintShop Pro, as well as the high quality scan of an old B&W film print. Both of the monochrome conversions show a good range of tones in the greyscale, while the flatbed scan contains an unexpected content from the Blue channel of the scanner, particularly in the shadows. (Likely, the scanner requires calibration against an IT 8.7 Scanner Calibration Target – see [www.targets.coloraid.de](http://www.targets.coloraid.de)). This confirms that we can concentrate our attention and efforts on the printers as being the source of the colour casts. Presumably, you've already loaded the appropriate software driver supplied by Epson for the printer, and ICC printing profile for the paper you are using. Your experience of a green colour cast (for the Epson 1430), and a magenta colour cast (for the Epson T50) is very familiar to a large number of photographers attempting to print good quality B&W



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using inkjets from any manufacturer. It's worth noting that green and magenta are complementary (opposite) colours. Even if you brought your image files to a photo lab or photo kiosk, there's the likelihood that these, too, would exhibit a colour cast, depending on the workflow deployed, such as an operator manually intervening to ensure that a calibrated, well-maintained B&W "channel" is selected to produce the best print.

Inkjet printers intended for producing accurate B&W prints have multiple cartridges with varying shades of black/grey. Higher-end models are capable of producing better results more readily, as regards to neutrality, etc. Space does not permit going into all the intricacies of inkjet printing theory and practice (which are very involved!). In any case, clearly you've already invested a lot of effort and money into your setup. Presumably your end goal is to be able to produce

exhibition-grade prints for display and/or judging at photographic competitions. This will likely be indoors, in relatively bright incandescent (tungsten?) lighting.

Note that due to the specific inks and/or their mixing, the colour cast of your prints can appear different under varying lighting conditions, such as a green cast when viewing with daylight, and/or magenta cast under fluorescent or tungsten lighting. Being aware of the "metamerism" exhibited by inks (metamerism can cause colours that look fine in one light to look strange in another) will help you make better decisions when looking for or correcting the colour cast. Also, it's likely your glossy photo paper is exacerbating the effects of metamerism. Optical Brightening Agents (OBAs) present within the paper can also create havoc under varying lighting conditions. Have you previously tested other paper types, like warm-toned



non-gloss? According to Epson, “To keep the print head clear and ready to print, the printer uses a small amount of ink from all the cartridges whenever it prints. Even if you select Black/Grayscale or Grayscale, some colour ink is still being used. Black/Grayscale or Grayscale is not recommended for printing black-and-white photos.” Notwithstanding that, some people do report achieving very good results using B&W-only mode; eg. see: [www.cjcom.net/articles/digiprn3.htm](http://www.cjcom.net/articles/digiprn3.htm) (“digital Tri-X”).

Some keen and clever people at [www.photosnowdonia.co.uk/ZPS/epson1400-B&W.htm](http://www.photosnowdonia.co.uk/ZPS/epson1400-B&W.htm) and <http://dahmerphotography.blogspot.com.au> have found a simple workaround, using these settings for the 1400 series (and all 6-ink Epsoms): Best Photo; Plain Paper; and (on the Advanced Tab) Greyscale, High Speed, Edge Smoothing. I’d be concerned that Edge Smoothing would soften the print, though it’s certainly worth testing. Perhaps with this option you should initially over-sharpen your images.

Another approach – which will require experimentation – is to go into the Advanced Tab on your printer’s dialogues. There you’ll have access to sliders for Cyan, Magenta and Yellow. Possibly, dialling down the magenta by an appropriate amount, for example, may be sufficient to counteract the colour cast. (Tweaks to the Cyan and Yellow might also be required in difficult cases.)

[https://files.support.epson.com/htmldocs/sc777/\\_sc777\\_u1/SOFTM\\_2.HTM](https://files.support.epson.com/htmldocs/sc777/_sc777_u1/SOFTM_2.HTM)

For even greater options for adjustments and control, you’d keep your images in RGB (Colour) Mode, and use the appropriate colour-correction tools in Photoshop Elements, on an Adjustment Layer. See [www.photographyblog.com/reviews/epson\\_artisan\\_1430\\_review](http://www.photographyblog.com/reviews/epson_artisan_1430_review)

Simulating traditional toning techniques (like platinum, selenium, cyanotype, or sepia) would mask any colour casts which might be present, although often toning can be overdone.

More drastically, you could dedicate one of your printers to B&W-only by replacing all the cartridges with a set of Black and shades of Grey. If none of these yield better results you’ll need to consider upgrading your printer. You’d then have the option to use the highly-renowned QuadToneRIP (Raster Image Processor). As shareware (USD \$50), by Roy Harrington, QuadToneRIP replaces

the Epson-supplied driver software.

It’s available at [www.quadtonerip.com](http://www.quadtonerip.com)

Only the higher level Epson models (ie; the R800 and upwards) are supported. Whichever path you choose, a learning curve and experimentation is involved. It’s also worth contacting Epson via [www.epson.com.au](http://www.epson.com.au) or calling the Epson customer service team on 1300 361 054. See [www.epson.com.au/company/contactus](http://www.epson.com.au/company/contactus)

## Unauthorised image use detection

**Q** I read the answer you published on unauthorised image use in the Q&A section of the January 2015 edition, and I’d like to know exactly how I can check if the pictures are being used without authorisation? Can you explain the exact steps?

*Francis Deary, Madeley, WA.*

**A** As published, Matt Farrelly mentioned that he used Google Images to search. All-seeing, all-knowing, all-spying Google has a “Search by Image” tool. This is also known as “reverse image search”, whereby you commence your search by using an image, which might be located on your Hard Disk Drive, flash drive, etc. or on the internet (in this case you’d supply the URL to Google).

In searching by image, returned results might include pictures similar to what you’re searching for, as well as the URL(s) which are hosting that image (or some variations derived from it).

You could save the URL <https://images.google.com> as a Bookmark, to make it easy to call up, or type in Google.com into the address bar of your web browser. Then choose ‘Images’ from the plain text at the top right side of the web page. Notice that a camera icon (“Search by image”) appears at the right side end of the Google data entry search box. Clicking on this will then bring up another

dialogue box, with two tabs: Paste Image URL, and, Upload an Image.

You will find that Drag ‘n’ Drop functionality is now supported.

## Lens repairs in Melbourne

**Q** On a boating trip overseas my consumer-grade Nikkor lens was bumped, and now it no longer zooms. In fact, a rattling sound is audible! What has likely happened here, and can it be fixed?

*Nick, Mordialloc, Vic.*

**A** A similar thing occurred to me over two decades ago with a consumer-grade Nikkor lens. At that time I was using the Nikon system. Due to modern mass-production techniques, as well as the requirement to keep size, weight and costs down, plastic components are typically used in the design of many lenses. Probably, a plastic screw (possibly in the helicoid mechanism?) has sheared-off. As you’re in Melbourne you could check out [www.cameraclinic.com.au](http://www.cameraclinic.com.au) (Collingwood) and [www.shutterbox.com.au](http://www.shutterbox.com.au) (Camberwell). Note that you’ll want to weigh up whether it’s really economically viable to have repairs done, when there are now various third-party lens models available which use newer technology. 🌀

## OPPOSITE

In many ways, printing black & white on an inkjet printer is more difficult than printing in colour.

## BELOW

An inadvertent knock can put your all-in-one zoom lens out of action. Particularly when you’re travelling overseas, always ensure you have some spare kit.



THINKSTOCK.COM

## Have a question?

Photography got you stumped? If you have any queries at all relating to photography or digital imaging please email our correspondent Prashphutita Greco at [qanda@australianphotography.com](mailto:qanda@australianphotography.com). Please include your question, along with your name, suburb, state and phone number. Prashphutita will try to get back to you with an answer within a couple of weeks.





Darran Leal



WEB: SEE MORE OF  
DARRAN'S WORK AT  
THE WORLD PHOTO  
ADVENTURES WEBSITE.



# Family History

**A major health scare for Darran Leal got him thinking about how important photographs are in recording our family history.**

**I**'d never seen these images from my mother's side of the family until a couple of years ago. I'm not sure who they are yet and I am not even sure who took the photo. But when I saw them a couple of key points were triggered in my mind about photography and our society:

1. Our craft is a creative medium to explore, enjoy and perhaps share with others;
2. It's also a medium to record, archive and cherish important events, capturing moments in time which happen in the world around us.

I think it's fantastic these people took time to be photographed (it would have been expensive back then) and even better that they made a print from the negative. But of greater importance is the fact that my great grandmother and her daughter (my grandmother) then stored the images for decades, bringing them out occasionally to show the family and no doubt, to help rekindle memories for

themselves. I remember my grandmother's stories of the family and her days as a young girl. Her mum told her stories about the ladies in these shots. From these images, it looks like they were shot in the late 1800s. Have you got old photos in your family? Are they stored well? And are they scanned and stored on two separate digital storage devices, or perhaps in one of those modern archival quality self-published books? Our ancestry – our history – is such a fascinating part of our lives, and photography plays a large role in that.

I have wanted to follow up my family tree for many years. Unfortunately it took a recent stroke and a heart operation to inspire some action. I had none of the common traits or problems associated with a stroke, so it was a bit of a shock for everyone. I was fit and healthy. But with around 50 flights every year as part of our travel and photography business, I got DVT (Deep Vain Thrombosis).

I also had a hole in my heart (one in four people apparently have this issue) which allowed clots to develop in my brain. The clots should have been filtered by my lungs, except for that damned hole! Fortunately, a heart operation in February proved to be a success and I'm now back, planning yet more adventures. I have few regrets in life, but one is that I should have used my photography skills earlier for archiving and recording our family line. If you have such an interest, I hope this motivates you to start scanning, shooting and printing. Ask other family members for all your old photos. You'll be amazed at what comes out of the woodwork! As was reinforced to me, your legacy to the extended family after putting these images together will live on, well after you are gone.

Shoot creatively... 🌟

*Darran and Julia Leal and their company World Photo Adventures, are celebrating 26 years of photo tours around the world. If you're interested in professionally guided photo tours in a small group, and in experiencing unique photo adventures, go to: [www.worldphotoadventures.com.au](http://www.worldphotoadventures.com.au)*

### ABOVE & OPPOSITE

Images of our family history gain value the longer they are retained. In many ways these photos are counterintuitive to the modern phenomena of "selfie" images, which carry instant impact and can often be forgotten soon afterwards.







# Your best shot **In The Kitchen**

**We all use some form of kitchen, but can we create interesting images about what goes on in them? Our readers met the challenge admirably.**







## WINNER

### PHOTOGRAPHER

## Brett Ferguson

### EDITOR'S COMMENT

Brett Ferguson says, "This image is of my daughter, who patiently sat for me for some time until I achieved the facial expression I wanted. Taking inspiration from the Dutch masters' paintings, I wanted to create an 'old world' feel and to incorporate my daughter's love for cooking and food preparation." We certainly felt Brett Ferguson achieved his stated aim with this image, evoking as it does the paintings of the early Dutch masters. We loved the simplicity of the shot, and though the impact of post-production was arguably quite intense, the overall stillness and calm which the picture captures really impressed us. It's a clean composition, which carries a lot of impact. We felt it was a worthy winner.

### DETAILS

Canon 5D Mk III, 24-70mm f/2.8 L IS @ 50mm, 1/125s @ f/11, ISO 100, tripod, shot with Elinchrom studio lights with a 80cm Octabox. Converted from RAW, saturation and contrast adjustments made and some selective sharpening

## HIGHLY COMMENDED

### PHOTOGRAPHER

## Laurie Wilson

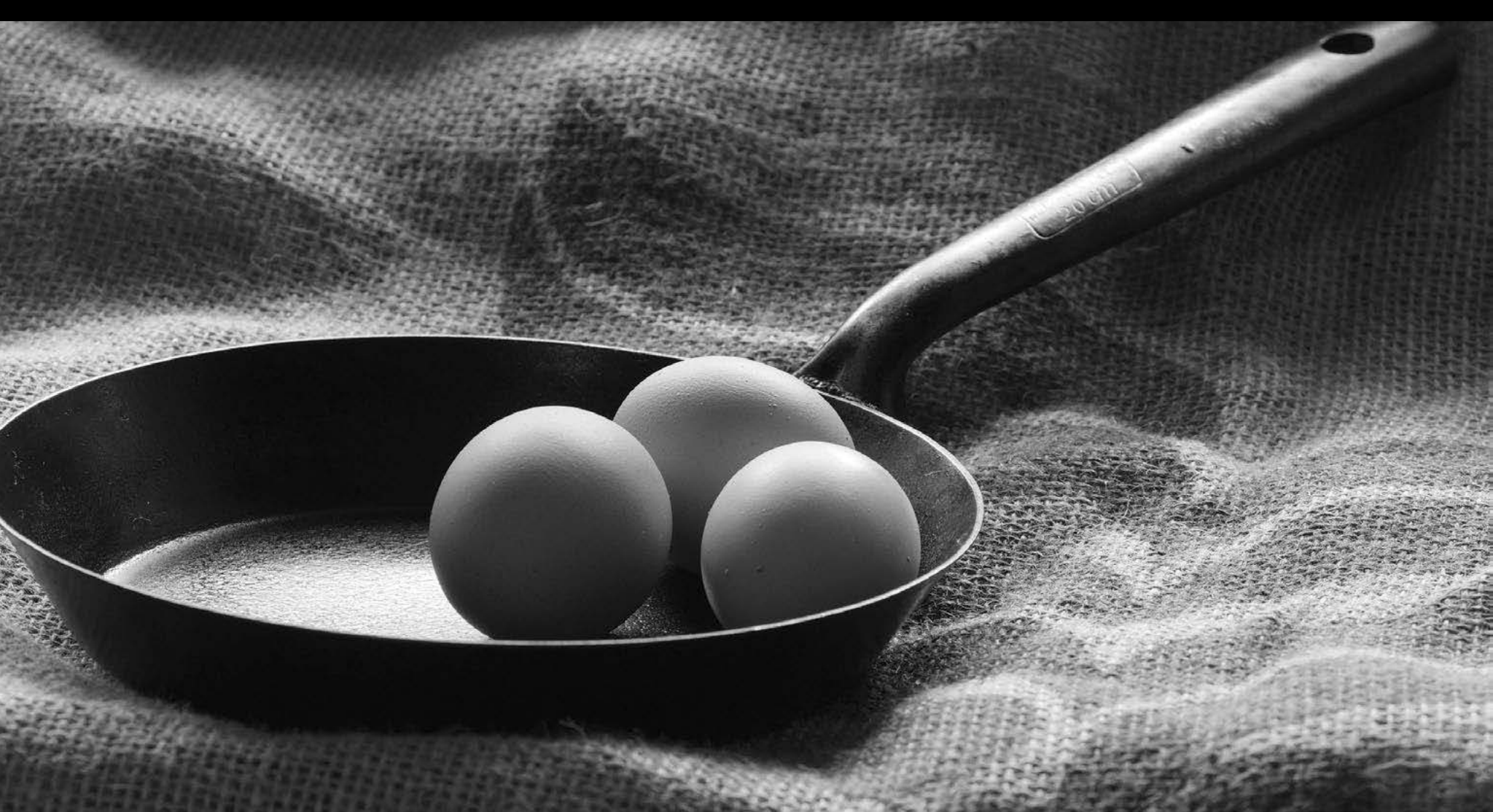
### EDITOR'S COMMENT

And now for something completely different! Wow! We loved this unique "drain's eye view" of a man washing his vegetables, and for its unique perspective alone we couldn't go past this image as a finalist. In truth, this shot wasn't far off winning, and our judges debated the toss of the coin for some time. In the end we felt that arguably the lighting was marginally less successful here, but nonetheless the idea (and execution) was of a high standard and we were happy to make this great shot a place getter. And to top it off, a very simple camera was used, which goes to show that a great idea will always be more important than fancy equipment. For the record, this is how Laurie Wilson achieved his effect: "Looking for a different view of kitchen activities, I decided that it might be an interesting challenge to capture the point of view of the food itself! A salad being washed sounded like a good subject; lots of foreground action, and a distorted view of the cook. I used an Olympus tough camera, but the only way to get the shot was to set up the camera for a macro view on 10 second time delay, place it in the sink, and start washing the salad. Needless to say, many shots were wasted, but a few, like this one, captured what it's like to be a salad being washed (and I did get to eat the salad afterwards!)."

### DETAILS

Olympus TG-630 @ 6.6mm, 1/40s @ f/4.7, ISO 800. Minor exposure correction and noise reduction in Adobe Photoshop Elements.





## HIGHLY COMMENDED

### PHOTOGRAPHER

## Russell Monson

### DETAILS

Russell Monson tells us this image was created on his study floor, using a hessian backdrop, an heirloom pan and three fresh eggs. Natural lighting was provided via an adjacent window. These days we don't get many mono images, as most people tend to think in colour. But in the right circumstances black and white will always be highly effective, and we think it works wonderfully here. Eggs are great subjects to use for black and white images, and sitting in the fry pan, with the textured hessian as a backdrop, the shadows and shapes all combine well to create a strong impression of various forms. We liked this shot a lot.

### DETAILS

Nikon D7000, AF-S VR Micro Nikkor 105mm 2.8G IF-ED @ 157mm, UV filter, 0.-67 ev, 1/15s @ f/10, manual exposure, manual focus, on a tripod. Minor exposure adjustment and cropping in Aperture, followed by conversion to monochrome.

### PHOTOGRAPHER

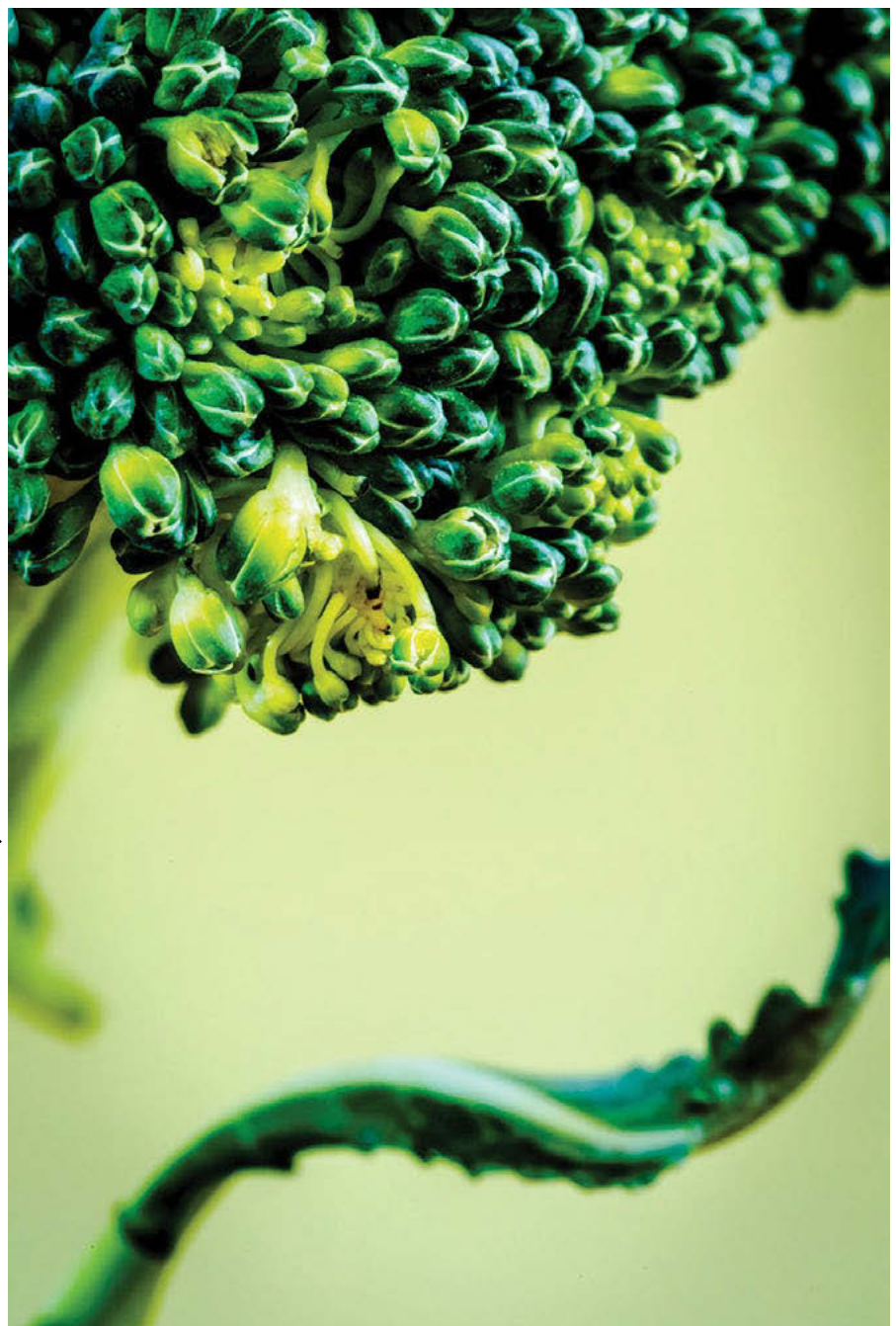
## Peter Cowell

### HOW I DID IT

It was a miserable windy day, with westerlies blowing a gale, so I decided to put something together. I set up on the kitchen table and the only light was filtering through a single window some distance away on the right-hand side. The camera was set up on a tripod.

### DETAILS

Canon 6D, EF 100mm f/2.8 macro, 5s @ f/14, ISO 100, UV filter. Processed using Lightroom 6; lightroom adjustments, highlights, shadows, white/black points.







## PHOTOGRAPHER

### Amanda Cross

#### HOW I DID IT

This photo was taken in a makeshift light tent. I wanted to shoot directly from above, but light it from below and bounce the light around so it would distribute evenly across the reflective surfaces. The spoons, Maltesers and cupcakes were set up on a product table with the light directly below the cupcake; I then set up white cardboard into a box shape with a white cardboard lid which had a hole just big enough for the camera to shoot through. I wanted to play with reflective surfaces, texture and patterns.

#### DETAILS

Nikon D90, 18-55mm @ 18mm, 1/125s @ f/5.6, ISO 200, Manfrotto tripod, Photoshop adjustments.

## PHOTOGRAPHER

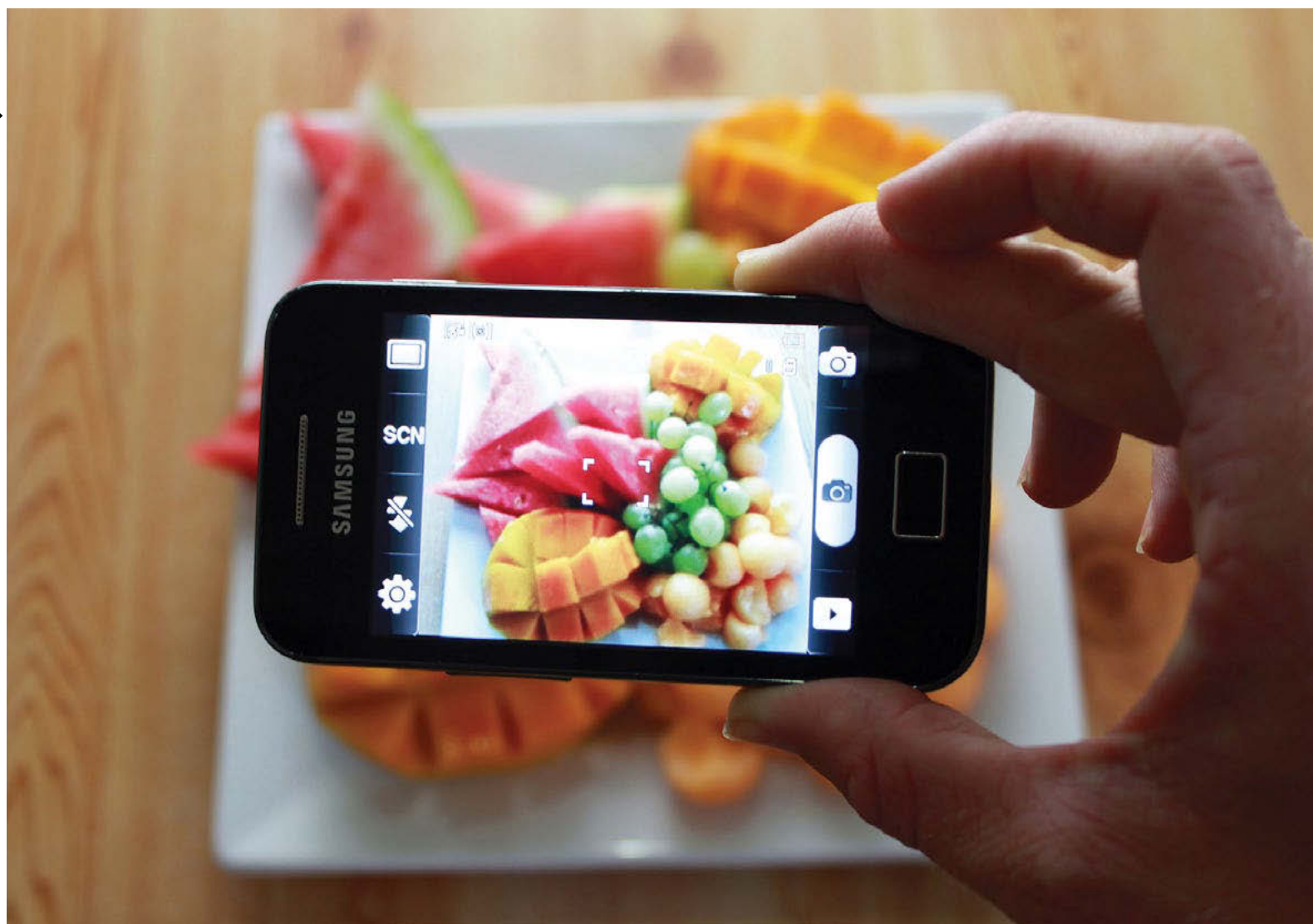
### Rebecca Vanderjagt

#### HOW I DID IT

Whilst practising some shots for an upcoming 'food' stills shoot for a friend, I decided to try a shot using my phone. I got the idea from seeing so many people using their phones to take photos of what they're eating and then sharing the images on social media. Whether they're in the kitchen or eating out, sharing food images has become a daily occurrence.

#### DETAILS

Canon EOS 550D, focal length 33mm, 1/10s @ f/5. Tripod used and backlight for subject. Adjustments made to brightness using Photoshop.





# YOUR BEST SHOT

PHOTOGRAPHER

## Kit Hamilton

HOW I DID IT

One of the joys in my life of retirement is helping out with a program for young people from impoverished families in North Bali, where the students spend a year learning the skills needed for a career in the tourism industry. Here the students, near the end of their course, run a simulated restaurant as part of their assessment. The pressure is on. This was a candid shot of part of the scene in the kitchen, the young “chef” in charge of the kitchen trying to make sure everything goes out perfectly.

DETAILS

Nikon D7100, Tamron 18-270mm @ 70mm, 1/60s @ f/5.6, ISO 8063. Lightroom conversion from RAW, adjustments to white balance, contrast, crop, some dodging, smoothing. Photoshop Elements: adjustments to levels, contrast, brightness



PHOTOGRAPHER

## Nicole Buckmaster

HOW I DID IT

My husband and I are into 'clean eating' so there's an abundance of fresh fruit in our kitchen. I really like how the colours of the beautiful unusual fruit contrast so well with the

crisp white of the fridge. I used natural daylight and the internal light of the fridge to make the fruits look like they were under the spotlight and in a police line up!

DETAILS

Nikon D800, 24-70mm, f/2.8, 1/100s, ISO 1600.



**PHOTOGRAPHER**

## Darryl Collett

**HOW I DID IT**

I had three criteria I wanted met with this image. It had to be a simple shot with contrasting colours and I wanted to have leading lines pointing to the main subject. I think I achieved this on the first image, but I didn't have the two eggs in the egg holders and the image was a little bare. Where to place the unopened eggs? After several options I decided upon this shot, which I think gives a better composition and brings some depth to the image. It was shot with subdued soft lighting outdoors, on a table top.

**DETAILS**

Nikon D700, Tamron 180mm macro, 1/4s @ f/16, ISO 400, tripod. Raw image through Photoshop CS6, slight crop, small amount of saturation, cloned some of the background and then sharpened.



**PHOTOGRAPHER**

## Christa Drysdale

**HOW I DID IT**

Passing my kitchen bench and seeing the garlic, I wondered how it would photograph. So I placed it on my dining table with lots of natural light from the windows on the right side. I placed a sheet of black cardboard behind it and rested my camera on the table directly in front of the garlic. I used the self timer at 2 seconds. I only took the shot once as a trial, but I was pleased with the result and I processed it in Lightroom with minimum tweaking. I then decided to see what the effect would be with HDR and this resulted in the appearance of the textures on the cloves.

**DETAILS**

Fujifilm X-S1 compact, 15mm focal length, f/4.5 @ 1/60s, ISO 640, Corel PhotoImpact X3 for the HDR.





# YOUR BEST SHOT

## How to enter

**Your Best Shot** is open to AP subscribers and APS members. To enter an image in the comp, check the competition themes and instructions below and email your best image to [yourbestshot@australianphotography.com](mailto:yourbestshot@australianphotography.com) 

### UPCOMING COMPETITION THEMES

#### SEPTEMBER ISSUE FLOWERS

Deadline: Jun 30, 2015

#### OCTOBER ISSUE RED

Deadline: July 31, 2015

#### NOVEMBER ISSUE TECHNOLOGY

Deadline: Aug 31, 2015

#### DECEMBER ISSUE CLOSE UP/MACRO


Deadline: Sept 30, 2015

#### JANUARY ISSUE HEIGHT

Deadline: Oct 30, 2015



### EMAIL DETAILS

- Send your entry to [yourbestshot@australianphotography.com](mailto:yourbestshot@australianphotography.com) 
- Include the name of the competition theme you are entering in the email subject line, for example 'Rain' or 'Abstract'.
- Please include the following details with your entry: your name, image title (if there is one) and 100-200 words about how you created your image. Please also include technical details including camera, lens, focal length, shutter speed, aperture, filter (if used), tripod (if used) and details of any software manipulation.
- Entries may be submitted up to midnight on the evening of the specified deadline.

### IMAGE REQUIREMENTS

- Images must be saved in JPEG format.
- Ideal image size is between 30 and 42cm (on the longest edge) at a resolution of 300 pixels per inch (ppi). A JPEG compression of 9/12 (or 75%) will keep images to an acceptable email size without noticeably reducing image quality.

### CONDITIONS OF ENTRY

- To enter, you must be a subscriber to *Australian Photography + digital* or be a member of the Australian Photographic Society (APS). See inside for subscription offers.
- The judges' decision is final and no correspondence will be entered into.
- Employees of Yaffa Publishing (and freelance contributors) are not eligible to win the prize.
- Submitted images must have been taken no more than 24 months before the competition deadline.
- The prize is subject to change without notification.
- You must have an Australian street address to be eligible to win the prize.
- By entering you grant Yaffa Publishing the right to publish your image in *Australian Photography + digital* and at [www.australianphotography.com](http://www.australianphotography.com) for the purposes of promoting the *Your Best Shot* competition. Copyright remains the property of the photographer.

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Thanks to our good friends at EIZO, Brett Ferguson has won a gorgeous ColorEdge CS230 Photo Editing Monitor valued at \$1375.

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That's why EIZO monitors are used and recommended by Australia's leading photographers and are the only monitors used for judging the Australian Professional Photography Awards (APPAs).

More info: [www.eizo-apac.com](http://www.eizo-apac.com) 



## PHOTO COMPS ONLINE

If you're looking for more great photo challenges, you'll find plenty at [www.australianphotography.com](http://www.australianphotography.com) including our monthly photo competition which includes a new brief each month.

To enter, go to [www.australianphotography.com](http://www.australianphotography.com) and click the 'competitions' tab. 





# Every masterpiece begins with a canvas.

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While your camera can capture trillions of colours, computer monitors can only show around 16 million of these. By contrast, an EIZO ColorEdge Graphics monitor is custom built for photographic editing. A wide gamut and a palette of over 278 trillion colours reveal natural tones and subtle details that would otherwise be hidden from view. The enlarger lens of the 21st century, an EIZO ColorEdge Graphics Monitor is designed to faithfully reflect your editing changes and display your files as they truly are.

To find out more:

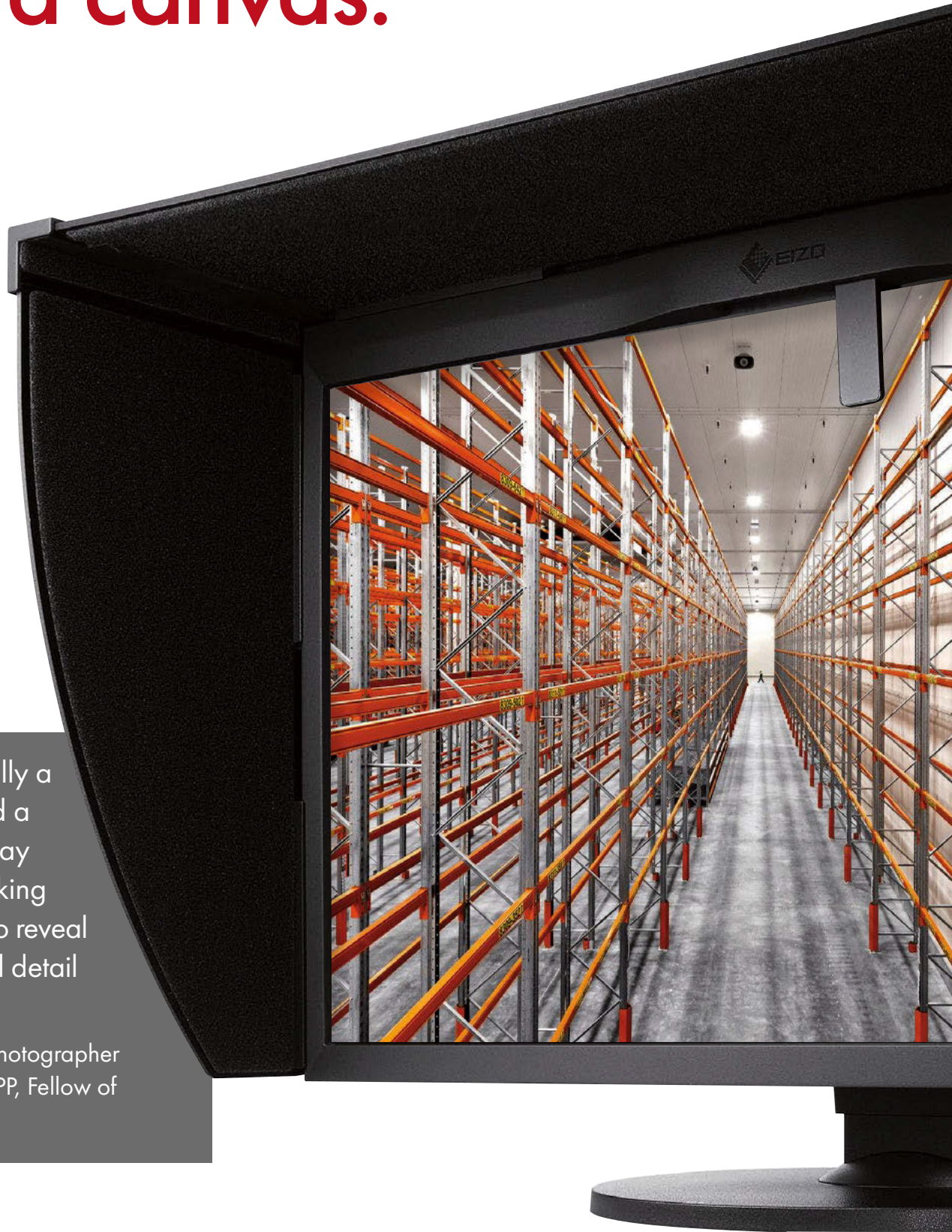


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"My first Eizo was literally a revelation. Finally, I had a monitor that could display exactly what I was working with. I rely on my Eizos to reveal the full tonal range and subtle textural detail that I use in my image production."

William Long, AIPP Australian Commercial Photographer of the Year 2013, Master Photographer V AIPP, Fellow of the RPS and the BIPP.



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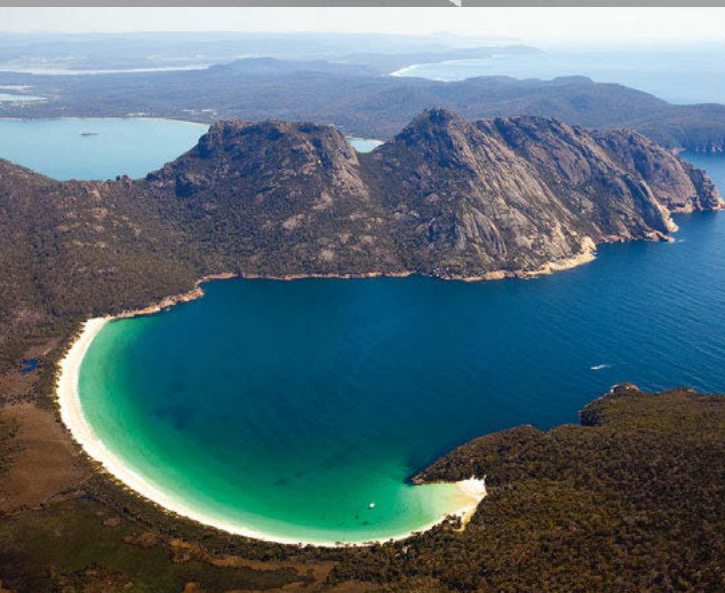
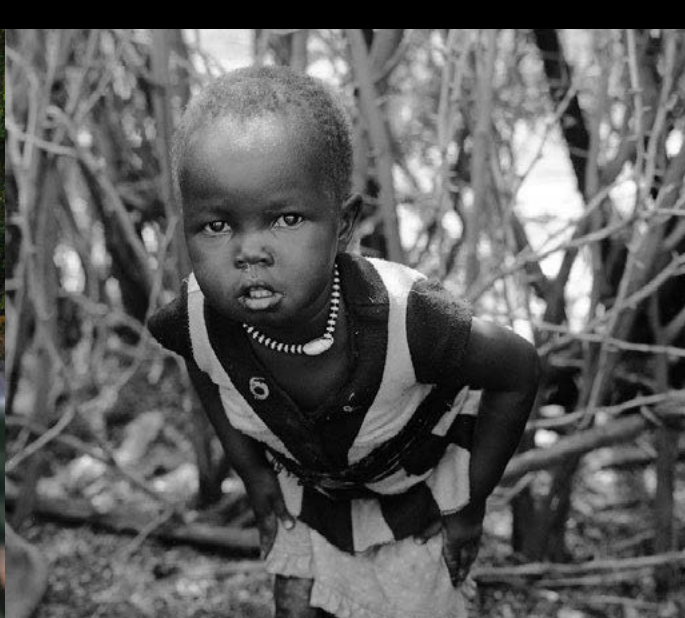
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## 28 JUNGLE SHOOT

Rainforests offer opportunities for capturing spectacular scenery, but they're challenging environments to shoot in. Drew Hopper outlines 10 easy steps for improving your images under the canopy.

## 38 FILM FANATICS

You might think film is dead, but for some dedicated enthusiasts – and even professionals – they appreciate its deliberate, contemplative nature. Rob Ditessa speaks to three film veterans.

## 48 BABY BOOMER

Baby photographer Kelly Brown took a big risk in developing her photographic passion into a successful business. She talks to Marc Gafen about the lessons, in business as well as her craft, that she's learned along the way.

## 58 CUSTOM MADE

Custom modes can make difficult photography assignments a lot easier, but you need to know how to set them up effectively. Photo safari expert Chris Bray explains how to use custom modes for maximum impact.

## 64 MAKING IT PERSONAL

Photobooks and websites are great for showing off your work. Anthony McKee looks at some of the viable options now available.

# Features

This month we discuss how to make stunning images in rainforests, discover why film is still viable, talk to baby photographer **Kelly Brown** about her work, and learn how custom modes can improve your success rate in difficult conditions.



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# Jungle Shoot

**Shooting in any type of forest has challenges, but they are critical in a rainforest. Drew Hopper explains how to improve your images when you're under the canopy.**

**RIGHT**

Ancient World Heritage rainforest is shrouded in afternoon mist as the sunlight breaks through the canopy and illuminates lush foliage in Dorrig National Park, NSW. Canon 5D Mk II, Canon 17-40mm f/4 @ 17mm, ISO 100, 6s @ f/13, circular polariser and tripod. Contrast, curves, levels, clarity, colour balance adjusted in Lightroom 5. Lens correction, perspective, dodge/burn and sharpening adjusted in Photoshop CS5

**A**ustralia is home to some of the most extensive areas of subtropical rainforest in the world. These protected environments are often the highlight of many international visitors who travel thousands of kilometres to experience the unique flora and fauna. The best part about these botanical wonders is that there's always something new to discover and they make ultimate subjects for nature photographers. Over the years I've developed a strong connection for these natural environments and I will happily say some of my best work has come from countless hours of trekking through these lush environments in search of those raw and beautiful moments. Here are 10 basic, but important tips to help you get the most out of your shooting time in a rainforest.

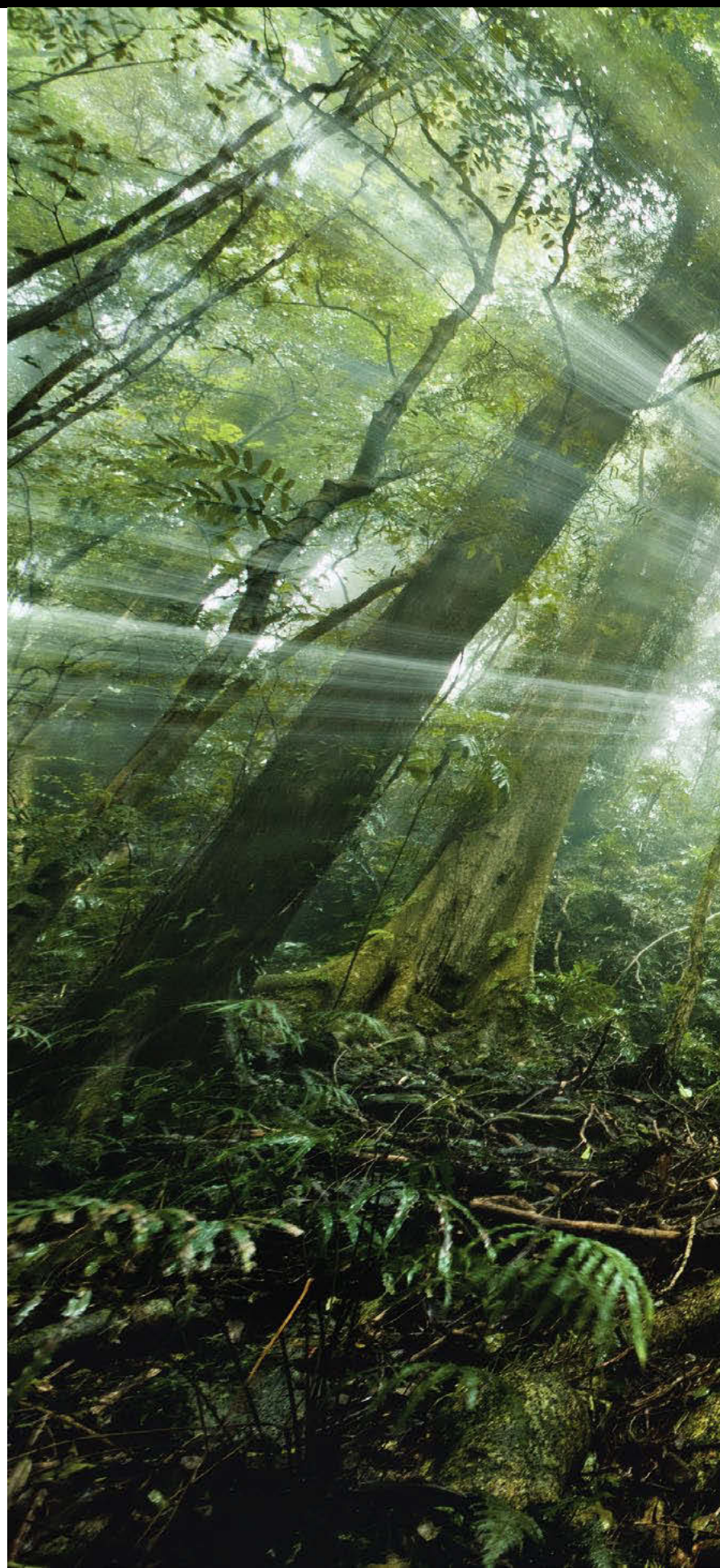
## 01 Best time to shoot

Shooting in a rainforest is all about timing. It's best to be in a forest is when it's overcast or raining. But it's a common mistake to assume clear skies and sunshine are the best time, and this is frequently not the case. On an overcast day the clouds act as giant diffuser, softening the light, which helps prevent harsh highlights and deep shadows. If there's moisture in the air you'll also most likely find mist enveloping the forest, which is ideal for capturing those atmospheric shots. Unfortunately it isn't always possible to be in the forest when it's overcast or raining. If you're holidaying, you may not get the conditions you would like. As a general rule of thumb it's a good idea to visit early in the morning when the light is low and the air is cooler. This will give you

a better chance to capture something more subdued, without the distractions of harsh light and shadows, and any early mist will only add to the atmosphere.

## 02 What lenses to pack

Wide-angle zoom lenses have several advantages in a rainforest. Firstly, they exaggerate a sense of perspective, which can help give the viewer a sense of being in the middle of the forest. Another advantage is the ability this type of lens offers to capture everything in the frame. For example it's great when shooting from a low angle and looking up at the canopy. The downside is the wide-angle distortion on the edges of the picture. Trees can sometimes appear like they're falling into frame. But you can make this work in your favour if you have a strong







enough focal point in the centre. Trees or people standing in the centre of the frame make great subjects when shooting from low angles, giving an undeniably surreal feeling to an image.

Another useful lens I like to shoot with is a telephoto (I use a Canon 70-200mm f/2.8L USM). This is a great lens for capturing wildlife, getting up close and personal to birds or animals, or for capturing an image from a point that might be inaccessible by foot. Keep in mind a 200mm focal length isn't quite long enough for serious wildlife photography – at least not on a full-frame sensor. If you're serious about shooting wildlife then I recommend something in the 400mm to 600mm range.

Macro photography also opens up a whole new realm in the rainforest. We often forget to stop and look at what's beneath our feet. Macro photography can be extremely rewarding in a

forest and the best part is you don't have to walk very far to find interesting subjects – get down low and observe the miniature world. Mind you, don't flatten a potential macro shot when you put your bag down, or step on something tiny and beautiful! If you're serious about macro photography it's a good idea to invest in some Speedlite flash units because the light can be challenging in the forest. This will make it easier to shoot fast-moving insects in low light. Alternatively, a small LED torch can also add enough fill light to create a great shot.

## 03 Use a polarising filter

I think a polarising filter is the most important item of equipment you can own apart from your camera and lens. Polarisers will help reduce the glare on water and saturate the green foliage to



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give your images more impact and eliminate unwanted distractions. Even on a sunny day a polariser can dramatically improve your photos. Circular polarisers come in a wide variety of brands and sizes for different lenses and they allow you to “dial”, or turn, the filter intensity for the best effect. Some popular brands include Hoya, B+W, Tiffen, Lee and Cokin.

## 04 Use a tripod

A sturdy tripod is an essential piece of equipment every landscape photographer should have in their kit. It's important you use a tripod in the rainforest because it's often dark beneath the canopy. When you're shooting at small apertures (f/11 to f/16) and thus requiring slower shutter speeds, handholding your camera isn't always an option. By using a tripod you'll be able to increase your exposure time while still capturing a sharply focused image from the foreground through to the background. Trying to capture steady shots handheld with small apertures in low light is almost impossible unless you've got really steady hands or you can brace the camera against something solid. For this reason I always carry

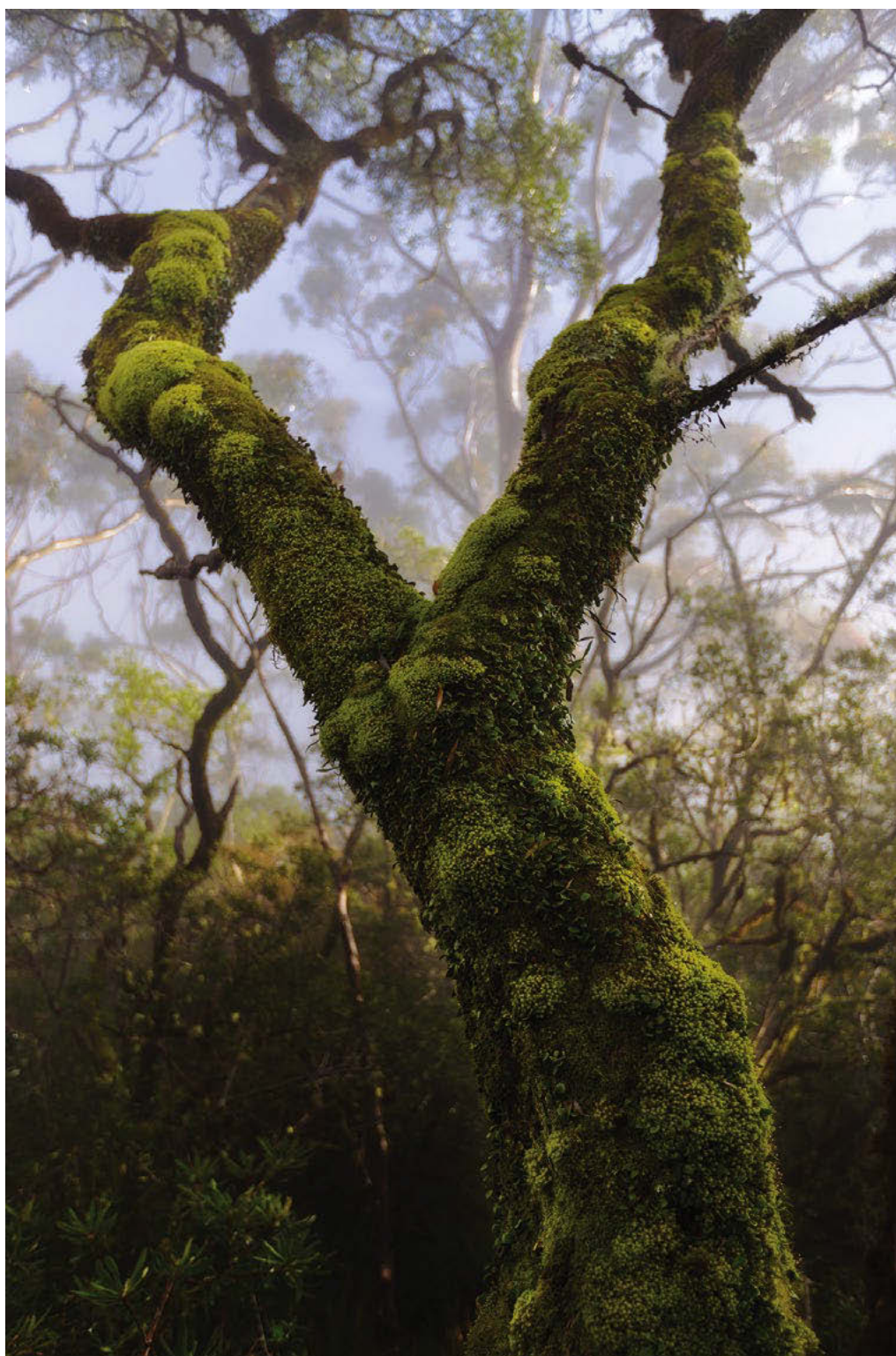
a sturdy tripod, especially for when the wind picks up and I'm trying to take long exposures. Ideally, you don't want your camera to end up on the ground or in a river!

## 05 Shooting waterfalls & rivers

Water is the heart and soul of all rainforests and it gives photographers incredible opportunities for creating beautiful images. Standing amongst the forest with the tranquil sound of water gently flowing past is one of those timeless moments every nature photographer cherishes, so why not capture its serenity? Waterfalls and rivers can be tricky to shoot because water is another element to contend with in trying to get a dynamic shot. Observe your surrounds. Where's the light falling? What foreground subjects grab you? How fast is the water moving? These are all factors to consider when you're shooting moving water. For the best results, rather than dealing with direct sunlight, plan to shoot on an overcast day where the light is diffused. A polarising filter will also help cut down the glare on the water and saturate the foliage to bring out those rich



# HOW TO Shoot Great Rainforest Images



## FAR LEFT

Clear water cascades over limestone formations and gathers into layers of turquoise pools – a popular tourist spot in Laos. I visited multiple times to get the light spilling through the canopy onto the falls. The image required an ND filter since the sky was clear and sunny, I also used a circular polariser to cut glare from the water and help saturate the colours. Canon 5D Mk II, 16-35mm f/2.8 @ 32mm, ISO 50, 1s @ f/18, 2 stop ND, circular polariser and tripod.

## LEFT

Antarctic Beech forest in New England National Park NSW, draped in moss enveloped by morning mist on top of Point Lookout. I wanted to show the texture an Antarctic beech forest shrouded in morning mist. This photo was taken on the edge of the escarpment and involved climbing halfway up the tree in order to focus on the texture and detail. Canon 6D, 16-35mm f2.8 @ 35mm, ISO 200, 1s @ f/5.6, circular polariser and tripod. Contrast, curves, levels, clarity adjusted in Lightroom 5. Dodge, burned and sharpened in Photoshop CS5.

organic colours. If you're trying to achieve a silky smooth water effect use a smaller aperture (f/11 to f/16) and ISO 100, as this will allow you to use a slower shutter speed. Anywhere between 1/5s to a few seconds will give you the desired effect. If the light is harsh then try using a neutral density filter (ND filter). It can help with getting longer exposures to smooth out the water. Most people photograph rivers looking upstream, however you can also try shooting downstream to capture the water flowing away from your position. You will want to capture clean lines, the curvature of the river as it snakes through the forest, rocks that pull the viewers' eye towards a waterfall in the background or an overhanging tree branch framing your shot. Be creative and don't be afraid to get your feet wet, but be careful. Make sure your tripod is firmly footed when it's placed in the river; slippery rocks and the force of the water can spell disaster!

## 06 Choosing your subjects

Rainforests are busy environments, often cluttered and full of distractions. It can sometimes become

overwhelming when you're trying to choose your subjects. An over abundance of trees, foliage, roots, rocks, vines can make or break your shots. The old adage of 'less is more' is correct, and composition is equally important as light. A great rainforest image requires balance and structure in order to make visual sense of it. You might already have an idea in your mind for the type of pictures you want to create. Scope out the location and look for details which immediately catch your eye. Once you've found your subject study it from various angles to work out what is effective and then frame your composition. Keep in mind you'll often be shooting at small apertures, which means your background will also be in focus, so it will need to complement your foreground. It's always nice have something interesting in the foreground that leads the viewer's eyes into frame. My all-time favourite rainforest picture was shot from the ground; I was literally on my stomach shooting up at the canopy with a dominant tree in the centre of the frame as my focal point. In this shot the background is very busy, but by finding a solid focal point



# HOW TO Shoot Great Rainforest Images







Blue Cascades, Kuang Si Falls – sometimes spelt Kuang Xi or known as Tat Kuang Si Waterfalls – is a three-tier waterfall a short drive from the town of Luang Prabang. I worked with the natural lines in the foreground to pull the viewer into the image, focusing on the second tier and using a slower shutter speed to blur the water for a dreamy effect. Canon 5D Mk II, 16-36mm f/2.8 @ 16mm, ISO 200, 1s @ f/13, tripod. Contrast, curves, levels, colour balance, saturation and sharpness adjusted in Photoshop CS5



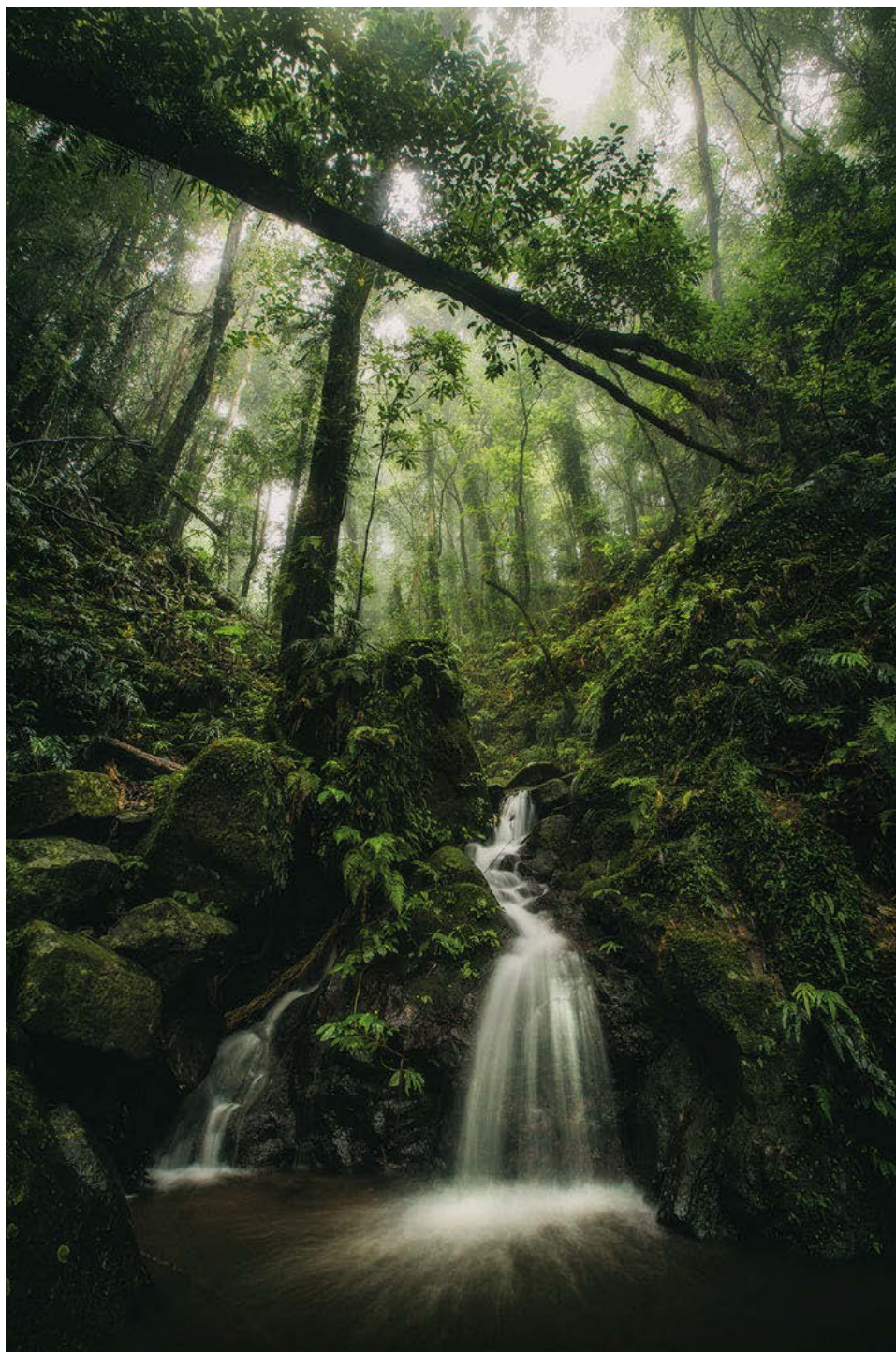
# HOW TO Shoot Great Rainforest Images

## RIGHT

Narrow creek in Dorrigo National Park, NSW, comes to life after heavy rain, plunging into a shallow rock pool along the Wonga Walk. By setting my tripod up from a low angle I was able to tilt the camera upwards to frame the canopy and give the image depth and greater perspective. Soft diffused light shrouded in mist helped create the mood. I also used my hand to cover the lens to avoid getting rain drops. It didn't solve the problem so I removed raindrops in post production. Canon 6D, 16-35mm f/2.8 @ 16mm, ISO 400, 1s @ f/14, circular polariser and tripod. Contrast, curves, levels, clarity, shadow/highlight recovery adjusted in Lightroom 5. Raindrops removed and sharpening applied in Photoshop CS5.

## BELOW

A miniature macro world on the forest floor is barely visible to the naked eye. To put this scene into perspective, the tiny white flowers are the size of a match head and the mushrooms about the size of a five-cent coin. Canon 6D, 1969 Nikon 50mm f/1.4 with Canon adapter @ 50mm, ISO 400, 1/30s @ f/1.4 with tripod. Contrast, saturation adjusted in Lightroom 5, sharpened in Photoshop CS5.



I was able to draw attention away from the clutter in the background and focus on the foreground subject, even at a small aperture.

## 07 Invest time and patience

Time is the most important investment you can make in getting great rainforest pictures. Your time begins the moment you make the decision to visit a new destination. It takes time researching new locations, time driving or hiking to get there and time taking the photo. You'll want to figure out where the sun will rise and set to make the most of your time in the field. Perhaps you've found an interesting tree, but the light is falling on the opposite side to where you had hoped to shoot – you can either recompose your shot or revisit the scene when the lighting has changed angles. Often I'll do both to get a different feeling for the same subject. But be patient – the forest has all the time in the world! That gigantic tree you want to photograph didn't sprout up overnight. That's the best part of shooting the natural world; Mother Nature is extremely patient. Sometimes you'll be rewarded with something special, other times you may walk away empty handed with no pictures at all. Part of becoming a better landscape photographer is finding time to reflect and take in your surrounds.





## 08 Wet weather protection

You don't need an expensive wet weather set up, but raindrops, water falling from leaves, and mist will all add to a very wet environment. Here are a couple of items to carry and ideas to think about for your rainforest expedition.

- A large microfibre cloth for wiping down the camera or lens which can be placed over the camera while it's on the tripod if there are water droplets falling from the canopy. You'll still be able to see the screen and body of the lens
- An extra large ziplock bag which can be placed over the camera while it's still on the tripod if you're walking and brushing past water-laden trees.
- If the ground is really wet or dirty, you can always hang your camera bag (or a small bag of stones) from the centre support of your tripod. It adds stability.
- Take care if you're using your tripod in water – the hollow legs can sometimes fill with water!

## 09 Cleaning up

Your shoes, bag, knees, and tripod may be covered in dirt, leaf matter and compost from the forest floor. Water, of course, is the number one enemy of electronics and anything metal.

- Make sure you allow time for internal moisture to dissipate when you get home and leave your camera out of its bag in a warm, dry environment.
- Check your tripod legs and latches for dirt and moisture, extend the legs and wipe them down with a clean cloth. A little water dispersant spray on metal nuts and bolts, which can be then wiped down, will prevent corrosion.

## 10 Don't worry about 'rules'

This last item could be the most important piece of advice I've learnt over the years as a photographer. How do you identify yourself as a photographer? What got you interested in the craft? Firstly, not everyone will like what you do. There will always be someone who disagrees with what you're doing or how you achieve what you do. Don't let this stop you from enjoying your pursuit. Do what you love and love what you do. Yes, there are certain guidelines to capturing great pictures, but these 'rules' aren't mandatory to creating a successful shot. Take photos which express who you are and the things you are most passionate about. Most importantly - be yourself, no one else is better qualified. Own it! 🌿

Website: [www.drewhopperphotography.com](http://www.drewhopperphotography.com)



### ABOVE

A majestic old tree in Dorrigo National Park, NSW. The park offers spectacular scenery which has been millions of years in the making. I shot from a low angle to add depth to the scene. Canon 6D, Canon 16-35mm f/2.8 @ 16mm, ISO 200, 6s @ f/13, circular polariser and tripod. Contrast, curves, levels, clarity, colour balance and saturation adjusted in Lightroom 5. Raindrops removed, dodge/burn and sharpness adjusted in Photoshop CS5.



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- You may enter more than one category (however, the same photo may not be used in multiple categories, for example Landscape and Black and White).
- Entries close: 5pm, 6 November, 2015.
- You may enter each category as many times as you like.
- Entry fee: Adult, \$20 per portfolio of six images. Junior, \$10 per portfolio of six images

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# HOW TO Shoot Great Rainforest Images







Ancient Forest, Dorrig National Park, NSW. Subtropical rainforest and 600-year-old trees along the Wonga Walk in Dorrig National Park, home to the Tristania Falls and Crystal Falls. The forest drops off the edge of the escarpment, making for dreamy images when blanketed in mist as seen in this image taken on a rainy day. Canon EOS 6D, 16-35 f/2.8L @ 29mm, ISO 100, 0.25s @ f/7, circular polarise, tripod. Contrast, curves, saturation decreased, clarity adjusted Lightroom 5. Dodge and burn, lens correction and sharpening adjusted in Photoshop CS5.



# Film Fanatics

**Digital technology dominates the world of photography, but around the edges there are still professionals and amateur aficionados shooting film, and maintaining a healthy niche market. Some enthusiasts spoke to **Rob Ditessa**.**

**D**ale Neill says, "I really thought this was magic happening before my eyes." He is recalling the first time he saw a print emerge from a developer tray. "Even after all the thousands of prints I've processed, I still think it's magic, the fact you can create an image on a bit of plain paper." In his more than 50 years of photography, he has revelled in the magic of film with students as a teacher at TAFE and University of Western Australia, and shared its results with clients in the fine pictures he has made in his professional photography business.

And today an increasing number of photographers, and newcomers to the craft, want to enjoy the magic of that experience of capturing an image on film and then developing and printing a picture. There is a resurgence of interest in film photography, Neill says. When he walks down the street with a film camera around his neck, he says enthusiasts who know see him working with it and come up to him to ask about it, and about film. Some enthusiasts, he says, believe that film has advantages. 'Novelty' and 'quality' are two factors Neill puts forward for its resurgence.







Zanzibar -  
Stonetown, 2015,  
by Chris Peken.  
Rolleiflex TLR 2.8E,  
80mm lens, Tri-X  
400 at plus 2.









## OPPOSITE PAGE

Bangkok, Little Street Boy, by Matthew Sutton. Leica MP, 35mm lens, Fuji Neopan film, ISO 100, shot at 1/60s @ f/5.6, developed in D76.

## LEFT

Escaping Hen, 1994. Image by Dale Neill. Nikon F90, Nikkor 24-70mm zoom on Fuji Provia 100, ISO 100.

Chris Reid, from the professional film processing and printing practice Blanco Negro in Sydney, suggests people – especially the younger ones – like getting away from computers and screens to take pictures with film cameras. He thinks they like the look of the unexpected. With digital you always know what you're getting, whereas when you shoot film, you do have the odd unexpected result. As well, some older photographers who "went digital" are now coming full circle back to film. It makes them better photographers, Reid says, because they have to double-check everything. When they can't see what they have in camera, they must make sure they nail the photo. When you check a contact sheet, Reid reflects, the 'hero' shot instantly jumps out at you, rather than all the images on the computer screen starting to look the same. Photographer Chris Peken sees some correlation between the resurgence of film and the emergence of the 'hipster' culture, with its interest in vintage objects and styles. He also points out that film has always been used in high-end work.

There is a trend, according to Neill, for new film enthusiasts to buy their cameras and film and shoot, but not process the film or print the images themselves. Processing film requires a set of skills in itself, he explains. To get a result is straight forward enough, but to accurately interpret the original scene, and then adjust the type of developer, temperature and time to reproduce a full tonal range is a sophisticated process, before selecting and making the print. It's a pity new enthusiasts can miss out on some of the more technical elements, such as the principles of

sensitometry when it comes to interpreting their negative, he says. As a result, he believes they miss out on experiencing the whole of the film process.

He thinks there's something special about film. At an exhibition he was judging just last year, Neill immediately identified three images he thought came from film. He was proved right! "I could pick up on this subtle, but different quality. That's not saying it's necessarily better or worse, because if you're a lousy photographer and you shoot on film, that doesn't make you great. But I think there is a subtle difference. If you shoot on film, you've got a slightly larger range of tonal acceptance than you have off even the best digital cameras. With the point and shoots, you're getting about five 'f' stops, with the DSLR you're getting about 6, maybe 7, and off film you're getting about 7 or 8 'f' stops. If you shoot on medium format, you get maybe 8 or 9 'f' stops. So you've got

## Chris Peken's film shooting kit

Chris Peken outlines his film camera options and accessories:

- Cameras and lenses: Rolleiflex TLR 2.8E with fixed 80mm lens; Mamiya 6 with lens 50mm, 75mm, 150mm; Hasselblad 503CX with lens 80mm f/2 CF, 150mm f/4 CF
- Light meter: Gossen Luna-Pro SBC
- Film: Tri X 400, pushed or pulled up to three stops depending on requirements
- Tripod: Gitzo G2227 legs
- Manfrotto MH054MO-Q2 050 Pro ball QR head
- Bag: Domke F2 Ballistic



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***“Eventually, in 2000 he moved into digital, but within three years he had sold every piece of his digital kit and returned to film.”***

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### **Matthew Sutton on the process**

Matthew Sutton says, “Basically I shoot my film and I wait until I have 10 rolls to process at a time. For beginners I’d recommend doing one roll at a time. Keep notes about your exposures, that is the f-stop, speed and so on. That way you can learn from any mistakes. I always make my film processing a ritualised process. I never attempt film processing hurriedly or anxiously. I rely on the process to be the same every time. This minimises mistakes and costly errors. I make proof sheets on fibre paper, take them home and examine them and get in touch with them. I do scan some negatives to share online and with certain friends around the world. I use an Epson V700 scanner.

Once I’ve chosen certain negatives – not too many, say six – I start to print them in the darkroom slowly and methodically. I never rush this experience.”

In the darkroom, he says, “I use D76 for film development. Any stop bath to fixer is OK. I use Photo-Flo in my final wash. I use Paterson tanks and reels to process my film. You will need to hang the wet film to dry in a dust-free environment. Dust on your negs is the worst nightmare for any photographer. I use Foma paper developer for my prints and I print on Foma papers, usually fibre based, for archival reasons. They also have resin-coated paper, which is cheaper. Fibre paper needs to be pressed by a hot press as it dries unevenly. Resin-coated paper dries flat. I use any enlarger available. The lens of the enlarger is important and most brands will be helpful for beginners. To start processing on your own is not hard. Most basics are available online or through shops online like Vanbar. Essentially you need a dust-free environment. You need hot and cold running water, good ventilation, and of course, a light-proof room. The basic items for film processing are tanks, reels, chemicals, bottles, flasks, a thermometer, gloves and a timer. For print processing you need paper, an enlarger, trays and chemicals. I’d suggest using resin-coated paper until you’re proficient enough to switch to fibre-based paper. Get a good archive filing system together to keep your negs clean and organised for easy access. Converting a bathroom is not that hard. Use it at night. Get some black heavy blankets to cover the window and doorways. Get a small bench or card table, sit down, relax, and tell people and your family you need peace and quiet!”



an immediate technical advantage in that you’re able to accept a wider range of tones when you shoot on film.” He cautions that colour film is more complex to handle because not only are you trying to print with correct density, but also with correct colour. It’s a slower process which necessitates more control.

Matthew Sutton has been shooting since he was 11, when his father gave him a Kodak Instamatic camera. He taught himself darkroom techniques at school when he was 16 and that led to a job in advertising. Eventually, in 2000 he moved into digital, but within three years he sold every piece of his digital kit and returned to film, and while he takes colour shots, he prefers black and white. Sutton has published one book of his own work, contributed to another, and has shown his work in a number of exhibitions. He finds enjoyment in the process of film photography, in clicking the shutter and knowing he





has captured something, and in the crucial calm and patience required in processing and printing. Recently a number of young enthusiasts sought his mentorship in learning film and he steered them to doing research and work by themselves. They came back pleased with their negatives, and their discoveries. That is what it is all about, he says, and whether you do all the work or a lab does some, the developing or the printing, it doesn't matter. In film there is a deeper truth, he believes. Film doesn't lie – unless you manipulate a scanned image! From his experiences he ponders the technicalities and techniques of film versus digital, and the emotional and personal elements involved. Sutton believes that film is better at capturing aspects of a scene, so a picture always reveals something for the viewer, and even the photographer.

Peken is a photographer of 14 years standing who works

in newspapers and magazines in Sydney, and who has photographed in various countries. His latest body of work, *The Lost Boys of Sudan* exhibition, won critical praise and a story on the ABC TV 7.30 *Report*. For his own work, black and white film is his personal medium of choice. He says, "One of the qualities of film is that inherently every frame is different. Film is composed of minute silver particles. They're never in the same spot. If you work digitally, a pixel is in the exact same spot in every frame that you take. There's an inherent random nature in film. Even if you can't see it, by the very nature of the film each frame will be slightly different, even if you were to take the exact same photo." Using a film camera slows you down and frees you up, he says. Peken explains it slows you down because you can't shoot hundreds of frames each hour like digital and unlike digital, film can take a long time before you see an image, especially if you have

**ABOVE**  
Hoi An, Market  
woman, by Matthew  
Sutton. Leica MP,  
35mm lens, Kodak  
colour transparency  
EB3, ISO 100,  
1/125s @ f/2.8.



# SHOOTING ON FILM *Three Experts' Tips*







work which was taken overseas. Another point to consider is the cost of having to develop each shot. On another level, it also frees you up. With film you don't have to constantly look at a screen, or look at the image. You take it, it's gone, and then you can focus on the next moment without reference to the previous image. He reflects that the journey as well as the destination is different.

Students, Peken has found, have no real understanding of the relationship of speed, aperture and ISO, because when photography is done digitally, they don't need to worry about understanding it. Once he gives them an understanding, he finds that it informs their digital work as well. He says that an essential item in your kit is a light meter until you can read the light from experience. Peken says it's essential that you trust your lab to develop and print your work, and he adds that for him the printing becomes a collaboration. He has input into the sort of look he wants to achieve, views the test print, and suggests changes, but he always trusts the advice he receives from the master printer he deals with.

The film gear Peken uses is up to 70 years old, and he says it has a better lens on it than most of his digital gear. "These cameras were hand-made. They require no batteries. The digital camera has a computer to tell it to shoot at 1/1000th of a second. This camera does it because of some cogs and some machinery that someone hand crafted, and there's something very tactile about the feel of pushing the button, feeling the shutter go, winding the film on. You are more connected to the process. It's a more meditative process to use film than digital."

Reid still does everything by hand in his lab. While there are a few others around Australia, they will do colour, and digital as well, he says. "Most of them have combined all the different aspects of it, but commercially, I'm pretty sure I'm probably the only one with a dedicated black and white darkroom". He also runs classes and hires out the darkroom. For the enthusiast,

## Matthew Sutton's kit & tips

Matthew Sutton outlines his film camera kit:

- Camera bodies: Film SLRs and rangefinders
- Lenses: Fixed prime lenses, favourite lengths are 21mm, 35mm, 50mm
- Filters: "Usually a yellow or green to bring out the clouds against the sky."
- Light meters: "Try to learn to read light by guessing first, then checking your in-built light meter in the camera if there is one, or a small hand-held meter."
- Tripods, mono-pods: "Unless you're doing long time exposure photos at night, don't bother!"
- Chemistry: "Try to stick to one film and developer so you can begin to understand the dynamics and ranges of the combinations of film and developer. Obviously cost is paramount. I use Fomapan film, or Kodak Tri-X. They range from \$6.00, bought here or overseas. I use D76 and make up a four litre bottle. After each use of the D76, I add D76R replenisher, which keeps the developer alive for further uses. If you keep your bottles, beakers, funnels clean you can keep using D76 time after time. I have made an \$8 satchel that makes four litres last for 50 rolls of film over a six-month period."
- Favourite: "My small rangefinder camera is my favourite. It's small, unobtrusive, and not 'in your face' to people you might be photographing! Compared to a large bulky SLR it is very unassuming. It's easy to carry around every day."
- Tips: ISO 400 allows for shooting in a large range of light situations, even at night using artificial street lighting. Shutter: "Find out how slow a shutter speed you can hand-hold a camera, meaning that is the slowest speed you can handle." White balance: "Film handles this well."

## OPPOSITE PAGE

New York street scene, 2011, by Chris Peken. Mamiya 6, 75mm, Tri-X 400 at plus 1.

## ABOVE

New Zealand, 1986. Image by Dale Neill. Pentax 67, Takuma 105mm f/2.4 lens on Fujicolor Pro, ISO 400.



## SHOOTING ON FILM Three Experts' Tips



he says, finding a suitable camera and equipment is pretty easy. There are many affordable film cameras on the market because everyone has been upgrading over the years. As professional cameras were all mechanical, they are quite straight forward to repair, and they're very reliable. "There's a wealth of lenses out there, and all the other equipment, but you have got to be a little bit 'savvy' about where you look. Forget about looking in Australia because there is not enough volume over here, whereas in the UK, in US, and Japan there's plenty. You can buy absolutely anything you want, but you do have to look for it." Similarly, darkroom equipment is available and affordable. When it comes to darkroom chemistry, he says he deals directly with a manufacturer, Foma, for black and white material. Established in 1921, Foma has a large market in Eastern Europe where many photographers still use tried and tested film technology.

Neill can lay claim to still having every negative he has shot since he started shooting with film at the age of 16. "I've never lost one, but I've lost digital images through hard drive failure and corrupt memory cards. I think this is one of the principle advantages of shooting on film, that the result is analogue, and that it's tangible. You can hold up the negative to the light, and say here is my image." Sutton sums up, "The whole process should be enjoyable. I'd encourage any beginner to start thinking about printing, not just leaving the images on digital media, and then to start thinking about their first exhibition. Photography is a subjective experience and that can be shared objectively with others. Exhibiting your work is a great way to further communicate with people." 🌟

### LEFT

Lyne Lorot - Turkana child, Kakuma, Kenya, 2013, by Chris Peken. Hasselblad 503CX, 80mm f/2 CF, Tri-X 400 at plus 1.

### PHOTO CRUISE EXPEDITIONS

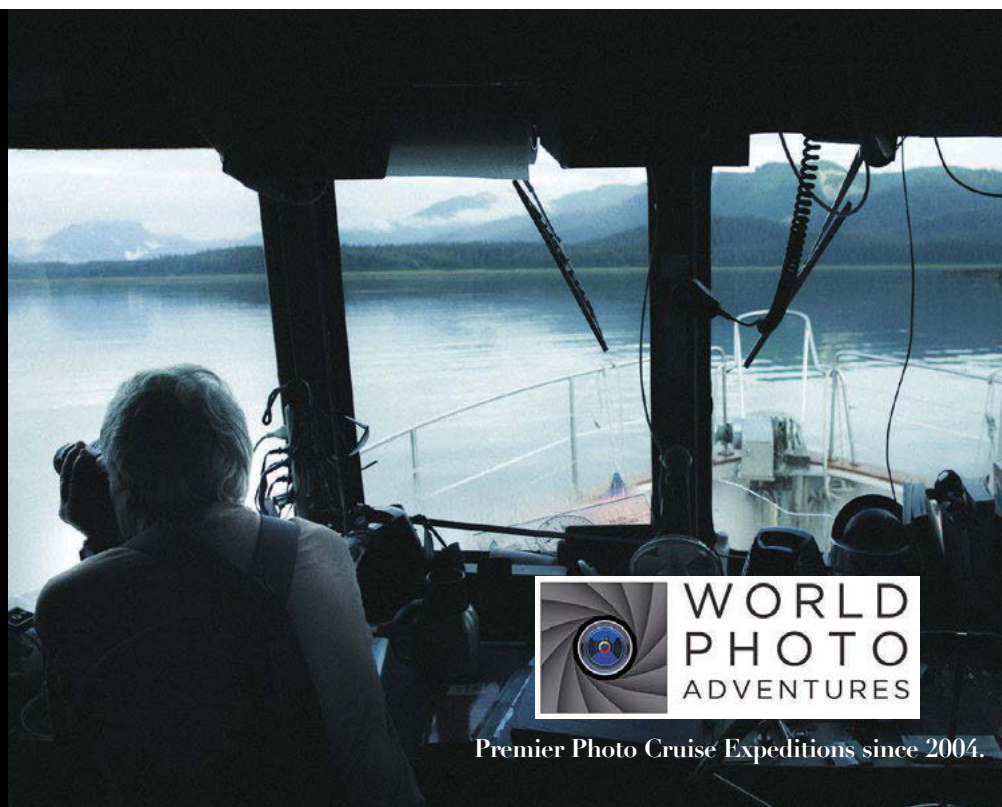
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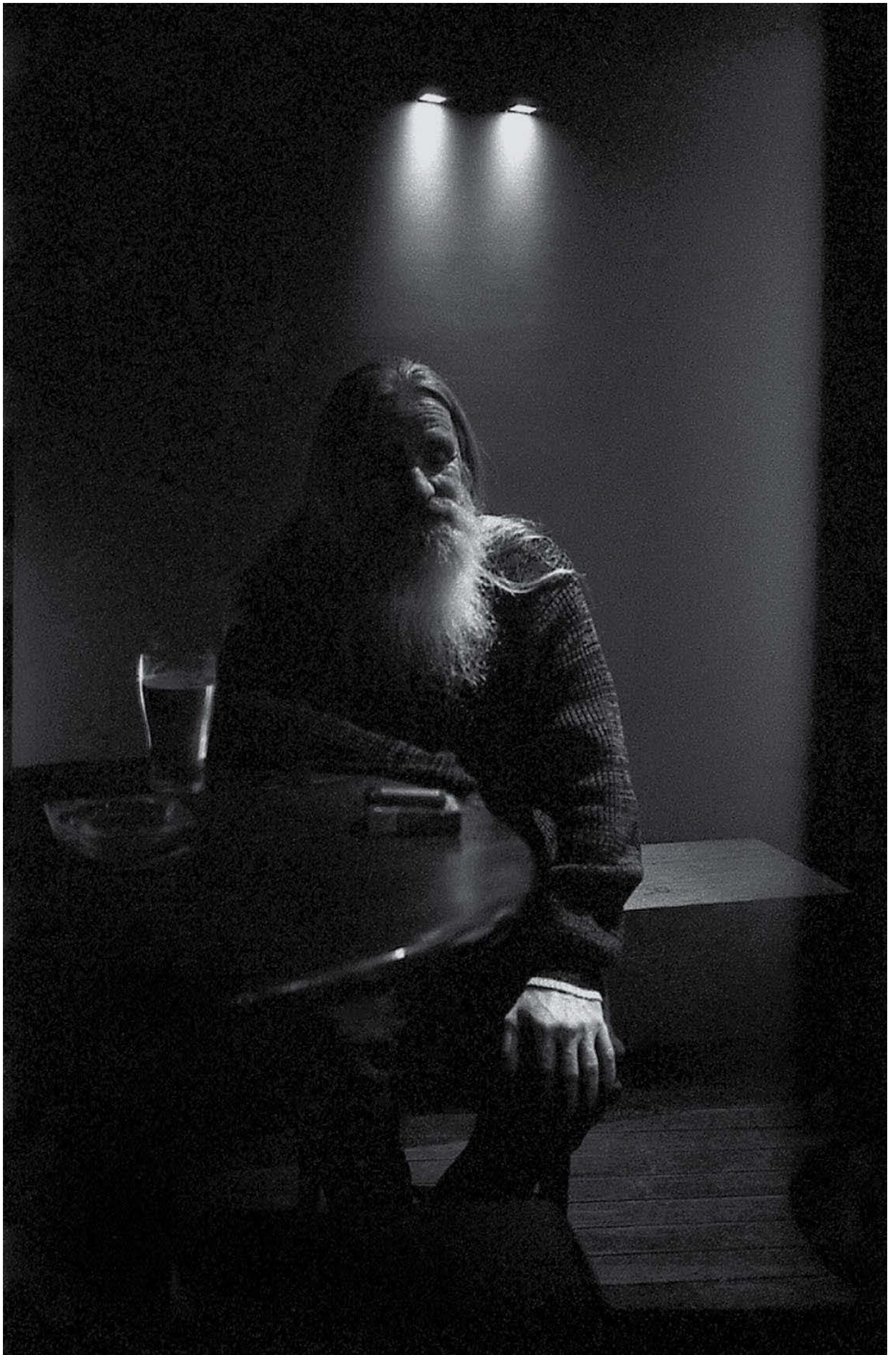
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# SHOOTING ON FILM *Three Experts' Tips*

'Annandale, Robbie,'  
by Matthew Sutton.  
Leica M4, 35mm lens,  
Fuji Neopan film, 1600  
ASA, 1/30s @ f/2.8,  
developed in D76.





'Angela,' by Chris Peken. "But I read on: and so it was with me, 2012." From the Exposed exhibition, a series of performance poets and their words. Hasselblad 503CX, 80mm f/2 CF, Tri-X 400 film.





# SHOOTING ON FILM *Three Experts' Tips*

'Gnumagon, 1969,' by Dale Neill.  
Canon FP, 50mm prime f/1.4 on  
Kodachrome 11 transparency film.







**SHOOTING ON FILM** *Three Experts' Tips*







'Annandale, Peter,' by Matthew  
Sutton. Leica M4, 50mm lens,  
Fomapan 100, 1/30s @ f/1.4,  
developed in D76.



## SHOOTING ON FILM *Three Experts' Tips*

'Leyton and Bailey, 2103,' by Chris Peken. From the Faces of St Mary's exhibition, a series of portraits of locals from St Mary's district in Sydney. Hasselblad 503CX, 80mm f/2 CF, Tri-X 400 at plus 1.







'Cappadoccia, 2003,' by Dale Neill. Nikon F90X, Nikkor 24mm f/2.8 prime lens on Kodak Vericolor II, 400 ISO.





# Baby Boomer

Successful photographer Kelly Brown started her career because she loved shooting images of babies, but she's expanded her business into a range of related photographic activities, as she explains to **Marc Gafen**.





**K**elly Brown is living proof that having a niche and concentrating all your energy, skill and time in just one specific photographic field is a great step to take in becoming a highly successful and recognised leader in your genre. Her entry in the world of photography isn't dissimilar from a lot of others – a new mum who decided to try her hand at it, and satisfy her creative needs at the same time. But what set her apart was her drive, determination, and, of course, some amazing photographic talents. Based in Brisbane, Brown started her business, Little Pieces Photography, in 2005. It specialises in newborn and baby portraiture. Today, she's a Master of Photography with the Australian Institute of Professional Photography and WPPI, and has received almost every major accolade available to someone shooting in her field. In 2012, she was named AIPP Australian Creative Photographer of the Year, while in 2013 and 2014 she was AIPP Queensland Professional Photographer of the Year. Last year she was also named as the AIPP Australian Family Photographer of the Year.

### Birth of a career

Before picking up a camera Brown worked as a personal assistant/office manager for a construction company. Following three months maternity leave after her first child, in 2003 she came to the realisation that she simply couldn't go back to work and leave her baby. Her husband supported the decision and suggested that she study photography. Armed with 1920s book on the craft from her grandfather, who was a huge influence, she commenced a six-week introductory course at night. Having picked up a camera just over 10 years ago, and with a professional practice of eight years, there was a very small chance that we might never have heard of Kelly Brown. Like many other photographers, she wasn't immediately connected to her true photographic passion and instead dabbled in a number of different areas. From the outset she photographed flowers to produce her own range of cards, which she sold at market stalls in the Blue Mountains, just outside of Sydney, and to boutique gift stores.

The annual garden festival at the small town of Leura, in the Blue Mountains, provided the ideal opportunity for Brown to

#### ABOVE

This image represents the hardship this couple faced when planning their family. Canon 5D Mk III, 24-70mm f/2.8 Mk II lens, 30mm, 1/160s @ f/2.8, ISO 1000.



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***“Armed with her camera, and with her baby daughter in the pram, she would head out to practice her skills.”***

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### **The kit**

Brown shoots on a Canon 5D Mk III, with a 24-70mm f/2.8 Mk II lens. “The lens is so incredibly versatile, it’s practically on my camera full-time,” she says. “It’s not only great for close ups, but wide angles as well when I’m shooting large props from above.” She uses a SHOOT BABY! posing bag and Wacom Intuous Pro medium pen tablet, which she operates during post-production retouching. Colour management, and making sure that her images accurately reflect what she captures, are also paramount. To that end she relies on an EIZO ColorEdge CG247 24in self-calibrating monitor. Any time she requires supplementary lighting, she uses a Jinbei EF 200-watt Sun Light LED and Jinbei 50cm soft ball diffuser.

get an introduction into photography. Armed with her camera, and with her baby daughter in the pram, she would head out to practice her skills. “Photographing flowers was perfect for learning how to focus, understanding depth-of-field, composition and lighting,” she says.

The advice she gleaned from one of the first books on photography she read, by Steve Parish, was significant. It advocated focusing on one area or genre of the craft before moving on to the next. After focusing briefly on weddings and portraiture, six years ago Brown made a decision to concentrate solely on photographing newborns. “I had a young family and my husband was working out of town and he was only home every second weekend,” Brown recalls. “Making the decision to specialise in newborns meant that I could work during the week while my children were in school, and I had my weekends free.” Her love of





photographing babies made the decision easy, although she admits that she could never have imagined the decision would have brought her to where she is today.

## Signature style

With a distinct look and feel, Brown's images are clearly recognisable for their signature style, one which has been copied, appropriated and borrowed by many aspiring photographers. Naturally drawn to neutral, earthy tones and beautiful textures, she says paying attention to absolutely every little detail in an image is crucial. "For me," Brown says, "it has to be organic - pure and simple. I love to capture all the details and make it all about the baby. I use colours, tones and textures which don't distract from the baby, which is always the main focus of the image." Another major goal for her during any session is to make

the baby look as peaceful and comfortable as possible. Safely and creatively posing babies, along with the thoughtful selection of props and backgrounds, are also vital ingredients which go into her mix. "Knowing the best way to pose babies is definitely something which I've developed over time," Brown says, "Along with understanding babies and how they move. I'm still perfecting things with every session, but I think the key is to be patient and never force a baby into any pose just for the sake of a shot."

## How does she do it?

Somehow, Brown not only manages a successful and thriving business, she also raises three children. Thankfully, she's not doing it alone. At the end of 2013 her husband decided to join her in the business, after 20 years in the construction industry,

### ABOVE

A proud father holding his son. Shot with Canon 5D Mk III, 24-70mm f/2.8 Mk II lens, 50mm, 1/60s @ f/3.5, ISO 800.

### OPPOSITE PAGE

Taken at a mentoring session in Sydney last year. Canon 5D Mk III, 24-70mm f/2.8 Mk II lens, 70mm, 1/125s @ f/2.8, ISO 500.







An image of 10-day old 'Lewis' taken during a session. Canon 5D Mk III, 24-70mm f/2.8 Mk II lens, 70mm, 1/250s @ f/2.8, ISO 640.







so they could run it together. In 2014, besides picking up a number of significant industry accolades, Brown photographed 139 newborn babies, privately mentored 23 photographers, gave 19 newborn posing classes in 12 countries to 193 photographers and was invited to speak at three photography conferences. This year is likely to be just as busy, if not busier. The Baby Summit – three-day conference, on the gold Coast in early August – has been conceived (no pun intended!), by Brown and her husband. It's the first of its kind: an event for photographers who specialise in the maternity, birth, newborn and baby genres, with presenters from all over the world.

Any photographer typically regarded as being “successful” will tell you that the actual photography is just one piece of the puzzle. “In the beginning,” Brown says, “I believed it was all about taking amazing photos. Now I know that running a successful photography business is closer to, say, 70% business and only 30% taking photos. Running a business requires one to wear so many different hats.” She’s not afraid to share her secrets. And as it turns out, it’s a simple formula. The key to success is...hard work! “You have to work hard for what you want,”



## EXPERT ADVICE *Shooting newborns*



### OPPOSITE TOP

Three-year old identical twin sisters welcome their brand new sister. Canon 5D Mk III, 24-70mm f/2.8 Mk II lens, 30mm, 1/100s @ f/4.5, ISO 1250.

### OPPOSITE BOTTOM

Brown says, "This was posed on my posing bag with the mum sitting on the floor and the baby safely supported." Canon 5D Mk III, 24-70mm f/2.8 Mk II lens, 55mm, 1/250s @ f/2.8, ISO 500

### LEFT

Baby 'Ruby'. A giant flower prop was made from a sheet of foam. Canon 5D Mk III, 24-70mm f/2.8 Mk II lens, 30mm, 1/500s @ f/5, ISO 400

Brown says. "Every year, we set goals, make plans and then go about making it happen. We do whatever it takes to achieve them, and I don't allow fear to hold me back."

While Brown is an accomplished and extremely talented photographer, her ongoing success is predicated on the fact that she's also an extremely savvy business person. Not that she's ever got to be contented with slow seasons, like wedding photographers, or rained-out sessions, like location photographers, but if she did need a backup plan, she has another whole thriving business to fall back on which doesn't depend on her shooting a single frame. Not only has she been invited to speak at events as well as run workshops on posing newborns, in Australia and internationally, Brown also sells Photoshop actions, provides one-on-one mentoring, and does video tutorials, having appeared a number of times on CreativeLive, the popular US online platform.

Kelly Brown has made a name for herself by becoming one of the very best in her chosen field – not just in portraiture, but in newborn photography. And in this day and age, when literally everyone is now a photographer, the decision to focus purely

on a narrow field was not only a brilliant creative decision, but also an excellent business one. Complementing her newborn photography is her maternity photography. This makes perfect sense, as by the time she comes to shoot a newborn, she has already gained the trust and established a rapport with the mother. The only question that now remains is, when will she dive into 'birth' photography?

### Getting into newborn photography

The boom in portrait photography over the last few years has been nothing short of incredible, and this has also seen many try their hand at newborn photography. Advice from the experts regarding diving into this niche is to ensure their move is not made too prematurely. From her observations, Brown says many "newbies" seem to have their focus all wrong. "I've noticed a lot of newcomers focusing more on the posing instead of the basics of photography, like lighting, composition, focus and learning about which lens is best for what situation." Something else that many of them fail to realise is that running a photography business isn't just taking pretty pictures. "It's knowing how



## EXPERT ADVICE *Shooting newborns*



### ABOVE

Taken at a recent workshop in Newcastle NSW. Canon 5D Mk III, 24-70mm f/2.8 Mk II lens, 60mm, 1/400s @ f/2.8, ISO 640.

### RIGHT

Eight day old 'Jack', taken at a recent session in Brown's home studio. Canon 5D Mk III, 24-70mm f/2.8 Mk II lens, 35mm, 1/320s @ f/2.8, ISO 500.



to manage a business, from keeping track of your finances, marketing, pricing yourself to earn an income and cover your cost of doing business."

Brown is happy to share much of her considerable experience and wisdom with those new to the industry, and specifically to newborn photography. One of the most important pieces of advice she proffers is to never risk the safety of a baby for the sake of getting a shot, and always use a spotter while on a shoot – someone who is tasked with ensuring the baby is safe at all times and not likely to roll off onto the ground. "Practice on a fake baby with different posing techniques," she suggests, "as well as how to wrap it." When it comes to the technical aspects, Brown stresses the importance of learning to read light – both artificial and natural, and knowing and understanding all the fundamentals of composition, because it's only then that you can start to break the rules.

Still early in what's likely to be a very long and successful career, Brown says that one of the greatest lessons she's learned is that while building your business and learning to master your craft, it's still OK to make mistakes along the way – after all, how else are we supposed to learn and grow? And if you want to become the best photographer you can, Brown's advice is to follow your heart and do what you love. 🌟

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**EXPERT ADVICE** *Shooting newborns*







Two week old boy and girl  
twins. Canon EOS 5D Mk III,  
24-70mm f2.8 lens @ 35mm,  
1/125s @ f/5.6, ISO 640.



## EXPERT ADVICE *Shooting newborns*

Beautiful facial expressions captured during a recent photo session. Shot with Canon EOS 5D mark III, 24-70mm f2.8, 55mm, 1/800s @ f/2.8, ISO 1250. Photo by Kelly Brown.









# Custom Made

**There are a range of camera modes which most shooters seldom use, but photo safari expert Chris Bray says that custom shooting modes can offer some great alternatives for making creative images.**

**I**t happens fast – too fast – and then it's gone. All you're left with is a photo of an empty branch where a fraction of a second earlier there was perched a spectacular bird. We've all missed shots because we've been too busy scrolling in the right camera settings – at least I used to, until I learned about using 'Custom Modes' or 'User Modes' which enable you to jump directly to pre-saved settings! Many cameras can save everything from the camera mode (such as aperture or shutter priority), focus mode, focus points, exposure compensation, drive mode and even default ISO and shutter speeds all into a whole new camera mode. It's the perfect secret weapon for the next time you're shooting birds in flight or any other scenario which you know the basic settings for, but which take a while to set up. With custom shooting modes, you'll (almost) never miss these shots again! Not all cameras have custom/user modes, and you shouldn't confuse them with 'Custom Functions' (which are for altering defaults and configuring details of your camera's operation), but most DSLRs do have 'Custom Shooting Modes' or 'User Settings' (or something similar). Different brands call them different things. Sometimes they're saved in different ways, and some let you save more than one – but if you do indeed have access to such a feature in your camera, then read on, and you'll soon be nailing those tricky shots almost every time. It's a trick we often show our photo safari guests, and they absolutely love it.

## Useful Custom Modes

There were many scenarios where I and my safari guests used to find ourselves having to dial-in the same bunch of settings every time. For example, trying to capture birds in flight, dolphins and

### RIGHT

A Greater Flamingo scampers across the surface of Kenya's saline Lake Bogoria, leaving behind a trail of splashes like those of a skipped stone. My tripod was being used elsewhere, so I resorted to handholding my hefty 600mm f/4 lens! Canon EOS-1D Mk IV, 600mm lens, 1/3200s @ f/6.3, ISO 800, hand held. Curves, levels & vignetting adjustment in Lightroom 4.



breeching whales, particularly slow photos for panning, or fast ones to avoid shake when shooting from a vibrating, doors-off plane or helicopter. It saves a whole lot of effort and – crucially – time, to pre-save these into their own custom modes. Of course you're free to save whichever set up you use most often, but for what it's worth, here are the settings I often use for my custom modes.

## 'Bird Mode'

Whether our safari guests are trying to track and snap an African Fish Eagle in flight as it swoops down to snatch a fish from the lake, a hummingbird buzzing around a flower in the cold forests of the Andes, or waiting for a perched lilac-breasted roller to launch itself into the air for that spectacularly colourful 'wings-out' shot, the camera settings are essentially the same.





'Bird Mode' is my most-used custom mode. The key thing for photographing birds in flight is using a fast shutter speed to freeze the bird's wings, otherwise it's just going to be a blurry mess. So switch to Tv mode (Canon) or S mode (non-Canons) and dial up perhaps 1/2000s for your shutter speed. Set your ISO to 'Auto' so it will do whatever it has to do so that you can get that shutter speed, even in lower light. Birds against the bright sky often come out under exposed, so to combat this, dial up your exposure compensation to perhaps +2/3 (this is assuming Evaluative Metering, but use whatever you like and adjust accordingly). Set your focus-mode to 'AI Servo' ('AF-C' 'continuous' for some brands). This means that while you hold your shutter button half-pressed, the camera is always updating/tracking the focus, so as the bird flies closer or further from you it will always

remain in focus. This differs from 'One shot' (or 'AF-S' mode), which means the camera will only focus once (when you first half-press the shutter button). Next, it's hard to keep just the centre AF point (which is all I use in normal situations) trained exactly on a bird that's flapping past, so I'd also suggest enabling more than just that centre AF point (some cameras let you use the middle five AF points, the whole middle zone, or perhaps just turn them all on). One last thing – set your camera's 'drive mode' to continuous drive (or even 'high speed continuous' if it's available) so that when you hold the shutter button all the way down, the camera just keeps rattling off photos as fast as it can, one after the other, until you let go. Continuous shooting is perfect for getting a sequence of the bird in flight, which can be cool, and it also improves your odds, as you can select the best





## ABOVE

The best way to see Wineglass Bay on Tasmania's beautiful east coast is from the air, so we charter a small fixed-wing plane to take our safari guests over it. With the right settings to prevent camera-shake (helped by my custom 'plane mode') even shooting through a window like this can yield great photos. Canon EOS 5D Mk II, 16-35mm lens @ 35mm, 1/2000s @ f/4.5, ISO 400. Curves, levels adjustment in Lightroom 4.

shot from the set later – the one where the wings are perfectly spread, not half obscuring its face!

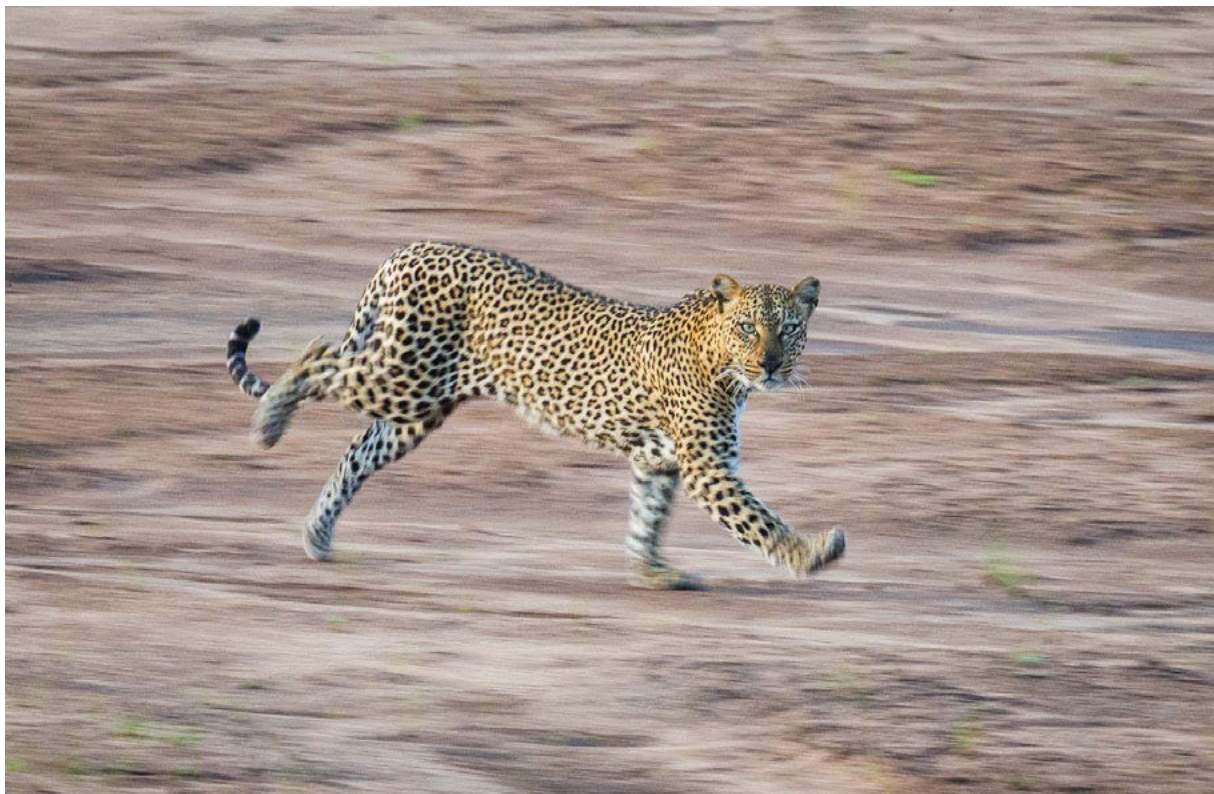
*Bird Mode Tip:* When asking for a fast shutter speed like this in Tv (or 'S') mode, your camera will usually automatically select your lens's smallest 'f' number (or the largest aperture hole, to let as much light in as possible). This creates a small or 'shallow' Depth of Field (DoF) which gives you a wonderfully blurry background and foreground, but sometimes, particularly with long lenses that go down to a small 'f' numbers (like f/4), you may find that the DoF is too small which results in only part of the bird being in focus with the far wing perhaps being 'too far away' and no longer sharp. Another reason why this small DoF can sometimes be annoying is that with multiple AF-points enabled (rather than using the single, centre AF point), you lose precise focus control. The camera may, for example, choose to focus on the wing, rather than the bird's head, resulting in the same dilemma of only part of your bird being in focus! In these situations it'd be nice to be able to dial up your 'f' number a bit to give yourself a slightly larger DoF, but being in Tv mode, we don't have control over our 'f' number - or do we? Well, we kind of do - via the ISO setting. Left on 'Auto', your ISO will only be lifted just high enough to get the shutter speed you've requested (using the smallest 'f' number). When setting up to shoot a given

scene, if you note what ISO the camera is auto-selecting, and instead dial in a higher ISO value, thus making the camera more sensitive, then the camera will respond by closing the aperture hole a bit (lifting its chosen 'f' number), giving you a bigger DoF! That's much quicker than heading back over to Av mode and dialling in a bigger 'f' number and also then having to manually select an ISO that gives you a fast enough shutter speed.

## Panning Mode

Deliberately using a slow shutter speed while tracking a moving subject can produce beautiful results where the leopard (or whatever your subject is) appears sharp (because tracking it as it walked means you've kept the subject in the same part of the frame for the duration of the photo), but the background behind it has streaked-out from movement blur (of course, because you panned the camera during the photo). Panning is a great way to capture a feeling of movement in an image and a great technique to embrace when the light is fading in the evening and everyone's struggling to get fast photos, but the problem is the settings required are completely opposite to the camera settings you'd normally use, and by the time you've dialled them in, the moving subject has long since gone! Not any more, though, if you set this 'panning mode' into a custom mode like I do!





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**“Panning is a great way to capture a feeling of movement in an image and a great technique to embrace when the light is fading in the evening...”**

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The key point here is you need a slow shutter speed to capture that blurry background movement. It's a balance – too fast and the leopard won't have moved far enough to give you any streaky background; too slow and it'll be impossible to accurately track the leopard the whole time, resulting in it coming out a bit blurry. It depends how fast your subject's moving, and how long your lens is. You'll get a feel for it, but a good starting point for birds and animals with a telephoto lens could be about 1/30s.

So switch to Tv mode (S mode for non-Canons) and dial your shutter speed down to 1/30s. Again, set your ISO to 'Auto' so that it'll do whatever it has to do to give you that shutter speed irrespective of lighting conditions (it'll usually pick the lowest, ISO 100 - or even ISO 50 if you can enable that in your camera's Custom Functions). Again, set your focus-mode to 'AI Servo' (aka 'AF-C') so it'll track focus on the moving subject, and again, perhaps enable more than just one centre AF point (so you don't have to be so pedantic about making sure you don't accidentally slip the one focus point off the subject as you track it). Similarly again, set your camera's 'drive mode' to continuous so you can just hold the button down and rattle off a whole series of photos, concentrating on trying to pan smoothly. Hopefully you will have managed to do just that on at least one of the shots. Smooth panning does take a little practice, but it's not really as hard as you might think it looks.

*Panning Mode Tip:* Because you're asking for such a slow photo, you may well find - especially in bright light during the middle of the day when using a very slow shutter speed like 1/10s or longer - that the camera can't help but over-expose the photo. To the untrained eye, you'll likely notice that your photos are coming out inexplicably bright. If you're observant though, you'd have also noticed that when looking through the viewfinder before you took the shot that the 'f' number it was automatically trying to use (likely the largest possible) was flashing, or was even replaced with the words 'hi' or 'low' on some brands. This is warning you that the camera can't stop the lens down enough to give you such a slow photo without overexposing. Then you'll just have to scroll up your shutter speed up a bit faster until it can cope. Don't try to solve the issue by dialling down your exposure compensation to make the photo darker – that won't help. Accept that you're going to have to use a higher shutter speed and get less streaky movement in the background. On the up side, it'll be easier to keep the subject sharp as you don't have to track it for as long!

### **‘Car/Helicopter Mode’**

Photographing from a 'doors-off' plane or helicopter is not only incredibly exciting, but that aerial perspective can produce amazing photos, proving you have the right settings.

### **LEFT**

Panning with a slow shutter speed can create a great sense of movement, as in this distant leopard running across a dry river in Kenya. Here I simply ratcheted up the 'f' number (closing the aperture down) to give me a slow shutter speed for a basic panning shot, but 'panning mode' would have provided me better settings (with a lower ISO, continuous drive mode, tracking AF, etc) and more quickly. I keep it saved in my 'custom modes' now. Canon EOS-1D X, 200-400mm lens + 2x extender @ 800mm, in-built 1.4x extender not engaged, 1/100s @ f/29, ISO 3200, handheld. Curves, levels, cropping, vignetting and noise-reduction adjustment in Lightroom CC.



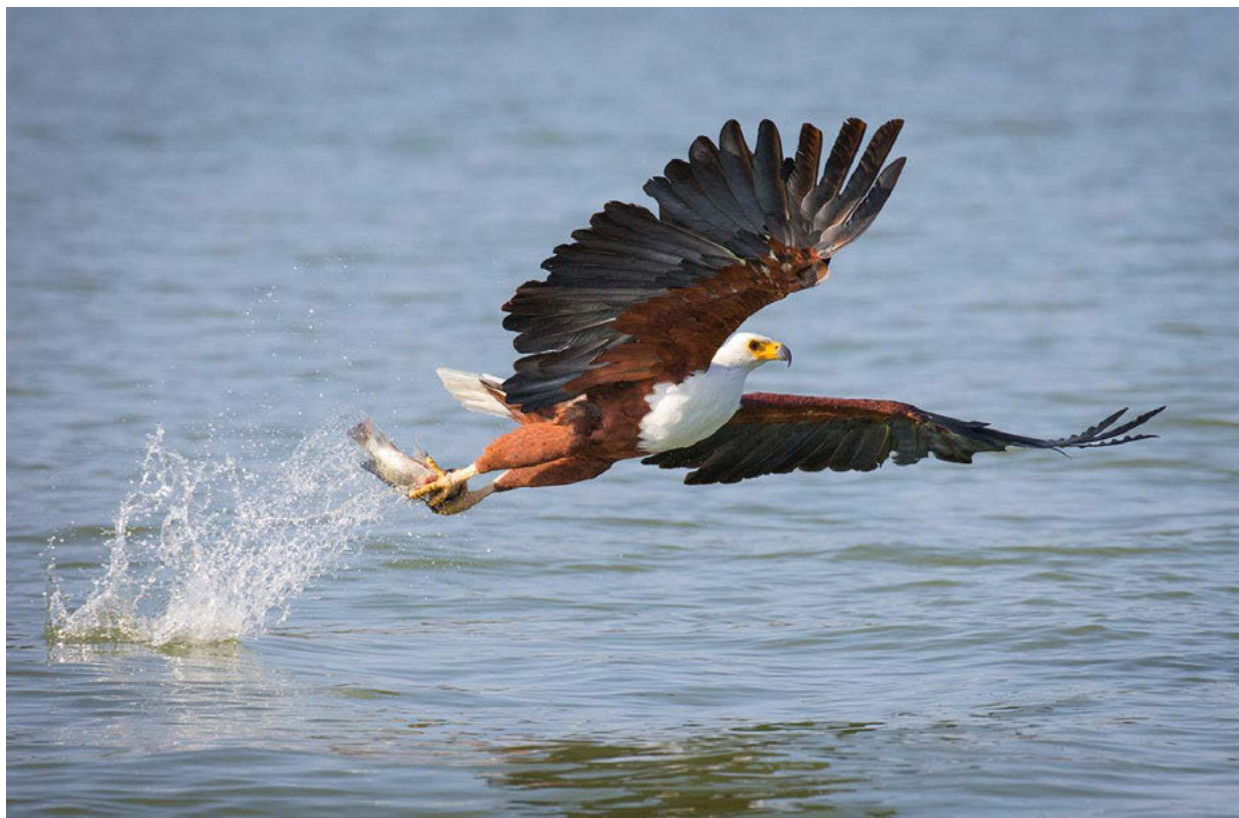
# HOW TO Use Custom Modes

## BELOW

Whistling to catch the attention of any nearby wild African Fish Eagles, the local Kenyan fishermen throw a fish into the lake - with a bit of local balsa in its mouth for flotation. Usually, either the eagle is not interested or the fish sinks, but if an eagle does swoop in, 'bird mode' custom mode greatly improves your chances of catching the right moment. Canon EOS-1D X, 200-400mm lens @ 400mm, in-built 1.4x extender, 1/4000s @ f/8, ISO 1600, handheld from boat. Curves, levels, minor cropping, vignetting, & sharpening adjustment in Lightroom CC.

## RIGHT

Sitting beside the pilot while my Kenyan photo safari clients shot out the open side of the aircraft, I pointed out this aesthetic line of migrating wildebeest coming up beside a tree. I like the simplicity, as they march single file across the endless expanse of dry grass. 'Car/helicopter mode' is ideal for this type of image. Canon EOS-D X, 100-400mm lens @ 235mm, 1/4000s @ f/5, ISO 1000. Curves, levels, clarity & minor vignetting adjustment in Lightroom CC.



We take our photo safari guests up in aircraft over Iceland, Kenya, Tasmania, Kangaroo Island - wherever we possibly can - and the trick is to get a fast enough shutter speed that you don't get blurry photos from all the movement and vibrations. Just how fast a shutter speed you need to use depends on how much everything's moving and how much you're zoomed in, but from a buffeting, doors-off helicopter, I like to shoot at around 1/2000s. Shooting from a car with a standard range lens, you can often get away with perhaps 1/500s. Set it up just like 'bird mode' above, but you probably don't need the pre-set overexposure, the continuous drive mode or the multi-point focus as you should still be able to select your subject accurately.

## 'Leaping Dolphin Mode'

I know they don't look the same, but as far as I'm concerned, when shooting from a boat, dolphins (and breaching whales) are basically birds! They move fast, they can appear from anywhere at any time, and if you're a fraction of a second late, they're gone. With this in mind, I pretty much use my 'Bird Mode' as explained above, to shoot dolphins. I find you can usually even leave the exposure-compensation cranked up a little, as the water and splash are usually bright like the sky.

## Saving Custom Modes

Once you've set up your camera in the normal way, with the correct mode (for example, Tv mode) and all the settings you want to save, go into your camera menu, find 'Custom Shooting Mode' or 'User Settings' or a similarly described location. Again, note that this should not be confused with 'Custom Functions' which are for altering defaults and configuring details of your camera's operation. After finding it, you can then select 'Register/Store/Save Settings' (or similar), and that's it. If your camera lets you store more than one custom mode, you'll then be asked which slot to save it into, such as 'C1', 'C2', or 'C3'. It's pretty straight forward.

*Tip for using multiple Custom Modes:* If your camera lets you save several custom modes, and they're accessed by rotating the camera's big mode dial on top, it's a good idea to save your most common custom mode into the last space (often C3). Why? Because then you don't even need to look at which mode you're selecting when you need that mode - just twist the mode dial all the way around until it stops! I keep 'bird mode' on my C3, because it's the situation that demands the fastest set up time. Normally I don't find myself climbing into a helicopter at split-second notice, so my 'shooting from chopper mode' is in C2.

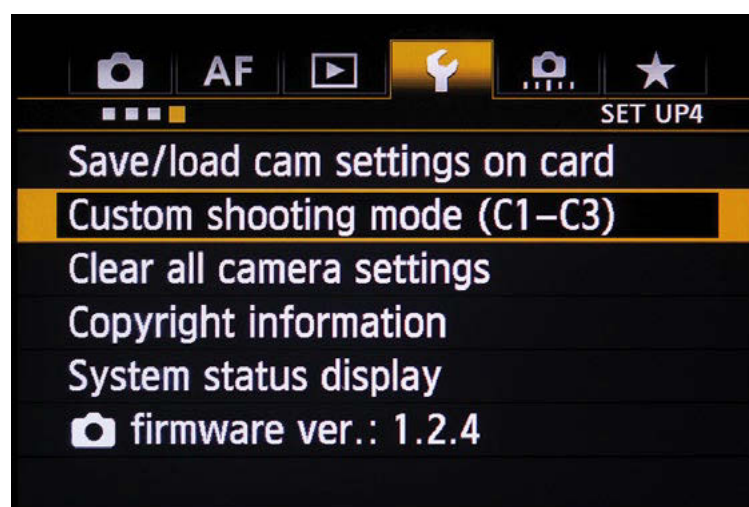




## Using Custom Modes

Once you've got your favourite settings saved into a Custom Mode, whenever you switch your camera's mode from say Av mode over to your new 'Bird in flight mode' (selected via the usual mode-selection dial/button), everything will jump to those pre-saved defaults, regardless of the settings you're using at the time. The camera will then behave exactly as if you'd laboriously changed to the appropriate camera mode (ie; Tv) dialled in your settings, and swapped to the right drive mode, focus points, and tracking focus. If the particular scenario you're shooting today requires you to tweak things a little (like overexposing a little more, or using an even faster shutter speed), then you can just go ahead and adjust variables as usual, but safe in the knowledge that when you leave 'bird in flight mode' and return to it later, all the settings will revert to those original, 'saved' bird settings. It's easy and it really works! 🌟

*Chris Bray is an award-winning Australian Geographic photographer whose customers include Canon, GoPro, Lowepro, National Geographic Traveller, Discovery Channel and more. Chris runs Chris Bray Photography, now Australia's largest photo safari operator leading small groups of photographers to the world's most wonderful places including Alaska, Antarctica,*



*the Amazon, Galapagos, Patagonia, Kenya, Iceland, Greenland, Tasmania, Kangaroo Island, Christmas Island and more. His team also run highly successful one-day photography courses at zoos and botanical gardens all around Australia – check out Chris Bray's website [www.ChrisBray.net](http://www.ChrisBray.net) for details, and follow him on Instagram at @ChrisBrayPhotography.*

### LEFT

Saving a custom mode is simply a matter of setting your camera up how you like, then going into your camera's menu, finding the 'user mode' or 'custom mode' option, and then 'registering' or 'saving' everything into the camera's memory. This example is on a Canon EOS-1D X, which allows you to save several different user modes, so on the next screen it asks which slot on which you can save the settings, C1 to C3.



# Making It Personal

After discussing pro-level photobooks last month, **Anthony McKee** looks at the expanding range of options enthusiasts can use to publish their work, including developing your own personal photo website.

**RIGHT** Photographic papers come in a stack of choices, with variations in paper size, weight, base material, surface coatings and textures. The easiest way to discover what paper works best for you is to buy an A4 sample pack from a specialist photo paper dealer such as Image Science in Melbourne.

**OPPOSITE PAGE**

Momento was the first company to begin making photo books in Australia. Today the company is creating a range of books for both the consumers and also professional photographers. Momento general manager, Libby Jeffery is seen here holding one of the larger format books the company now creates.

One of the great joys of photography is the chance it offers to share your work with other people. Until a decade ago this usually meant giving prints away to friends, or having an exhibition in the hope of selling some work. Over recent times though, digital has made it very easy to share your photos. It's now possible to upload photos to a social media site in just seconds, and share those photos with almost anyone, anywhere. There is only one problem with putting photos on the internet; the net is big – monstrously big. Every week over two billion photos are added to Facebook alone, and billions more are added to the likes of Instagram, Flickr, 500PX, Panoramio and Pinterest. Nowadays, putting a photograph on the internet is like adding a cup of water to the ocean; it can be gone and forgotten in a moment.

As many photographers will attest, the internet is also very impersonal. Photos on the net are regularly copied and misappropriated by those who lack the moral fortitude to create and promote their own photos. This might not upset you too much, but spare a thought for your subjects who might one day discover their likeness is being used to promote dodgy products on foreign websites. It happens! Despite all the chaos of the digital age though, there are still some avenues for photographers who prefer to share their work with a whisper and not a scream. From personally crafted prints and books through to personalised websites that let your friends and clients become the only guests, the options are out there.

## The print

A good, meaningful print is without doubt one of the best gifts you can give someone. I'm reminded of this every time I see a print in a friend's home that I might have given them 20 years earlier. Back then my prints were made in a darkroom, but nowadays I usually make prints on a photo-quality inkjet printer. The latest photo-quality ink-jet printers are affordable, and they can make beautiful prints that can last as long as conventional black and white prints. What is even more appealing is that if you have a well-calibrated



workflow, what you see on your computer screen is what you will get a minute or so later from the printer.

Printers like Epson's Artisan 1430 cost \$399 and can make A3+ sized (329 x 483mm/12 x 18in) prints. One A3+ print will cost between \$5 and \$8 to produce, including the ink and paper. This might sound expensive, but compared to the cost of setting up a darkroom, organising chemistry (and breathing it in!), making test prints, washing them and cleaning up afterwards, a quality ink-jet print is relatively cost effective.

There's always the option to get cheap prints made at the local photo centre, but what I enjoy about the home-made prints is the option to use heavier photo papers from the likes of Ilford





and Hahnemuhle. When you were at school you were probably taught the importance of presentation, and the same lesson holds true for photography. Caring about presentation can often be as significant as the image itself. It shows you're not just an artist, but a craftsperson. At least with the home-made print you can explore the options.

### **The photo book**

If one photograph can tell a thousand words, a book of photos can usually tell the whole story. A few years ago the only way to get photographs into book form was to glue prints into an album, or have a book printed using an offset press. An offset print run of

3000 books was likely to cost about \$30,000, and if you only wanted 1000 books, that was still likely to cost you \$25,000. The cost was not so much in the printing of the book but in the set-up: scanning images, laying up pages, making the plates and setting up the presses. Pre-production costs were significantly dearer than the cost of paper and ink. Photographers with a good book idea usually tried to find a publisher to fund their book, but if this option failed, some photographers would often self-publish their idea instead. Many photographers have actually self-published books and made money from their projects, but numerous others have not been so lucky. Some probably still have boxes of unsold books in their garage, and in some cases, money owing on failed projects!





#### ABOVE

Momento offers a range of quality photobook options, at prices which enthusiasts can afford.

#### OPPOSITE PAGE

Melbourne wedding and portrait photographer, Mercury Megaloudis is one many photographers who have replaced the traditional wedding album with Asuka Books professional photobooks.

Nowadays though, there is another option in the form of on-line digital off-set printing, and it has been made possible by the convergence of three technologies – digital photography, the internet and the digital offset press. These digital presses, including the industry standard HP Indigo, can print a book directly from a digital file, and they can print one copy as efficiently as they can print a thousand copies. There are over 200 Indigo presses in Australia and dozens of companies offering online books, from Blurb and Apple to the likes of Vista Print and Officeworks. One Australian company with the most experience in producing on-demand books though, is Momento.

When Momento was founded in 2004 it was one of the first companies in the world to provide an on-demand photobook service and slowly the company has expanded to offer a range of products aimed at both the consumer and the professional markets.

Momento offers amateur photographers a choice of nine different book sizes (including landscape, portrait and square), four different paper stocks, and a choice of hard covers from printed and linen options through to leather and faux leather. Other options include embossed titles, coloured end papers, frosted fly papers and matching clamshell boxes.

Users of their service can also make their photo books available for sale to family and friends via a private web link with a digital version of the book that they can browse first,

then buy if they so choose. If you qualify as a professional photographer (and you'll need an ABN to do this), Momento also offers a professional line. Momento Pro offers photobooks in 12 sizes (including landscape, portrait and square formats) 12 different paper stocks (including 300gsm lay flat papers and a 220gsm cotton rag printed on the Indigo printer), six binding options, 40 covers, 20 finishes and boxes. Moment Pro has also started making fine-art books using Epson UltraChrome inks printed onto 220gsm cotton rag papers. Adding to the personal touch, the pages are hand stitched together to ensure they lay perfectly flat. The prices on Momento books start at a rather affordable \$50 and go through to \$500 depending on the size, number of pages and level of customisation involved. Momento Pro is also working with some of Australia's and New Zealand's best photographers to create large, hand-bound photobooks for fine-art collectors. Instead of being printed on a digital offset press, these books are ink-jet printed onto cotton rag papers using archival inks. This does raise the cost of each book rather significantly, in some cases to as much as \$5000, but nowadays there's a growing market for unique or very small edition books. Some art and photography collectors know that a collection of beautifully crafted prints in a book is easily worth as much as one large print on a wall, and they are paying for that privilege.



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***“What many photographers don’t realise is just how easy it is to buy your own domain name and have your own website.”***

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Earlier this year some of these unique books were the centre of attention at Photobook Melbourne, Australia’s first international photo book festival, for which Momento Pro was a major sponsor. Pro photographers like Stephen Dupont are using Momento Pro to create editions of just five photobooks (along with two artist’s proofs) which are usually sold almost immediately to institutions and collectors in Australia and overseas.

Among some of Australia and New Zealand’s best wedding and portrait photographers, there is another book product you’ll hear mentioned – Asuka Books. Up until recent times most professional wedding and portrait photographers would order prints from the lab (or make ink-jet prints), and then tape the photos into large, leather bound albums. The completed albums looked beautiful, but they were also time consuming and expensive to make.

Asuka Books has, in essence, replaced the traditional wedding albums, and the advantage to both the photographer and clients are that the images are printed seamlessly into the albums using the digital offset printing processes. The big difference between the on-demand book that you can buy from Apple or Officeworks, and Asuka books, is the presentation. Asuka books are printed onto high-quality paper stocks and then a gloss, matte or varnish finish is applied to the pages. The images not only leap off the page, they also make the photographer look rather special. The books are bound using high-quality finishes and presented in matching boxes. If you can ever remember seeing your first professionally presented leather wedding album, the experience of looking at an Asuka book is on par, if not better. Not everyone can order Asuka books. You do need to be a professional photographer with an ABN, but if you’re looking at bringing a more personal touch to your wedding and portrait clients, Asuka know how.

### **The personal photo website**

Most of us are familiar with posting our photos onto a website, but what many photographers don’t realise is just how easy it is to buy your own domain name and have your own website. These days a ‘.com.au’ domain name can cost you as little as \$19 and a .com can cost as little as \$7. Numerous photographers (myself included) have their own name with a ‘.com.au’ at the end of it. This not only makes it easy for people to find you by name, but it makes it easy to remember your email address too. Of course, the next step is to then set up a website to link to this domain name. Several years ago this was a problem for most of us.





# PERSONAL PHOTOBOOKS & WEBSITES



## LEFT

Tasmanian-based commercial photographer Rob Burnett is one of many Australian photographers now using Zenfolio as their main website. Zenfolio offers photographers unlimited storage with a maximum image size of up to 63 megabytes. This can provide photographers and clients with an online archive for photographs, while many photographers are also selling their photos in print and digital form directly from the site.

addition of e-commerce to hosting sites. This allows you to not only show your work on a website, but also to sell the work either as a digital file, or in a print form which can be printed and delivered via a third-party photo lab.

One of these companies proving popular with photographers, including a number of my professional colleagues, is Zenfolio. The company was started 10 years ago by four friends in San Francisco who wanted an all-in-one web solution that photographers could use to organise, display and sell their images. Over time the business expanded to include online printing options and e-commerce solutions that allow photographers to decide how they price their own work.

Zenfolio offers a free 14-day trial period after which plans start from just \$40 a year (or \$4 a month) for a basic account which includes a website and a blog, 4Gb of online storage and the ability to store 36Mb files. For \$80 a year you get the website and blog, unlimited storage and the ability to use your domain name.

Both of these options are good value on their own, but most professional photographers prefer the \$160 a year option. This includes the website and blog, and unlimited storage of files (with a maximum file size of 64Mb), but you also get the benefit of creating client-only pages. Professional photographers are using password-protected client's pages for several reasons. A password-protected page ensures only the people you want to share the work with can look at the photos, but those people can also buy prints or digital downloads without the need to keep contacting the photographer.

These client pages can also be a useful solution for amateurs, particularly those who are regularly asked to be the honorary official photographer at gatherings of family, friends or co-workers. By putting the photos onto a client page and sharing the link, family and friends can not only see the photos, but if they like them, they can order a print or pay for a digital download. You get to nominate the price and Zenfolio takes care of the rest, from handling the print order to getting you the money. These client pages also have another advantage. Because there is no limit to the amount of storage you have on the site, these images also become an online archive for both you, your family and your clients. ☺

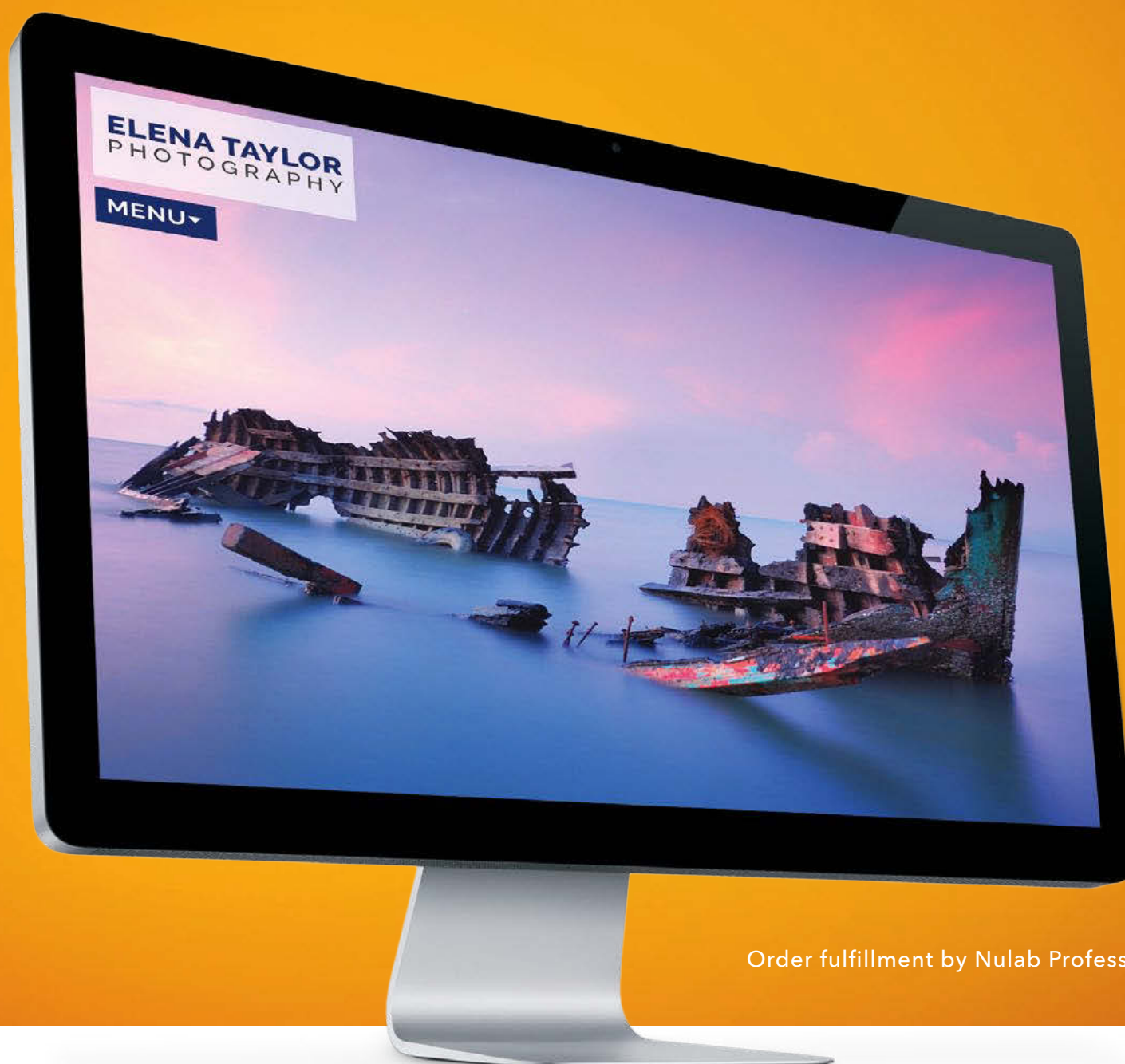
You either had to pay a web developer thousands of dollars to put the website together for you (often with mixed results), or if you were feeling confident you could buy some software and try building the website yourself (often with mixed results!).

Web-hosting companies these days have made it easy for photographers to put a website together. All you need to do is register with a site, choose a template you like and then start dragging photos into place. Most websites let you experiment with their design for a couple of weeks, which is usually enough time to get familiar with their interface. At the end of this period, if you're happy with the results you're getting, you can subscribe with the company, connect your personal URL to the website and start inviting people to look at your site. On the whole it's relatively simple. These websites don't have to look generic either. There are plenty of options for changing the overall interface style and you can choose your own colour schemes and even add your own logos. Adding blogs and videos is also easy. One of the best enhancements in recent times has been the

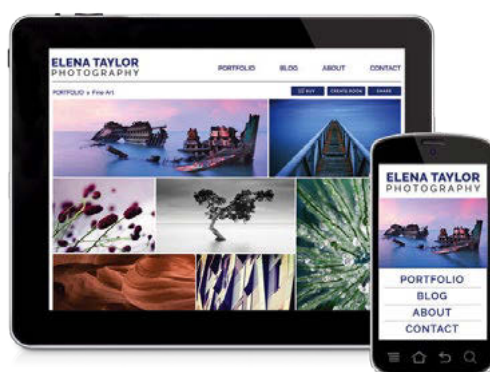


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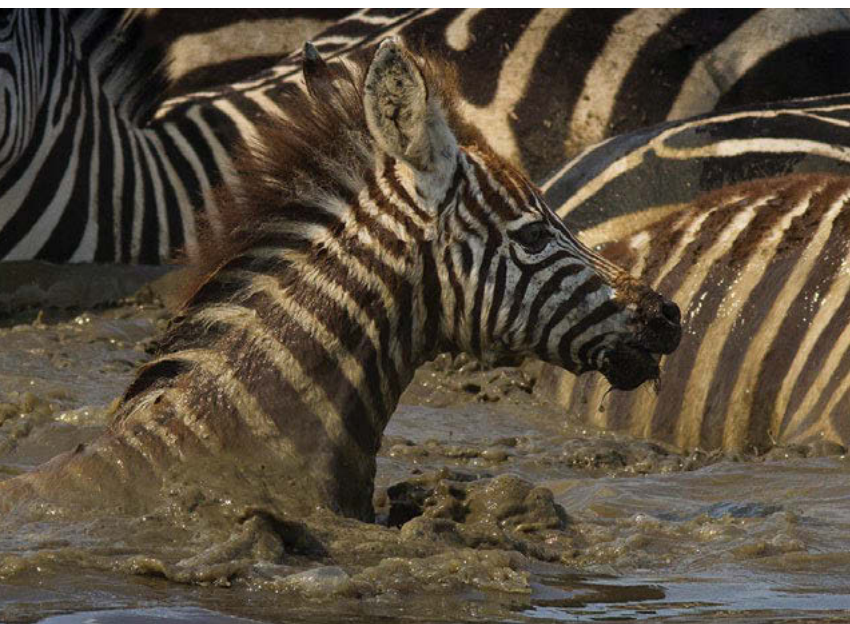
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With Jan Sharples



# The Wildlife Challenge

**W**ildlife photography is my passion. However the fact that you're not able to ask the subject to stay still and that you don't know what the animal or bird might do next can prove very frustrating! More often than not I miss that perfect shot. Frustration is the name of the game! However perseverance and anticipation is necessary to capture the best shot. In 2008 I was given a hand-me-down camera when we did our first trip to Antarctica. In November, 2010, I joined the Mount

Gravatt Photography Society (MGPS), and from there the learning curve started. About two years ago I started entering international competitions and I have achieved AAPS, AFIAP and UPICR2. This year a photo titled "Follow me", taken in Antarctica on that first trip, achieved a FIAP HM in France and in the German Mega and to my surprise it was published by AC FOTO in the UK! I enjoy all types of photo competitions, but the challenge of wildlife photography – including macro – is the main driver of my passion. 🌟





**CLOCKWISE  
FROM LEFT**

Eye on dinner,  
Yellowstone; Coming  
with a twist; Yearning  
to spawn, Katmai,  
Alaska; Instinct  
survives, Kenya.

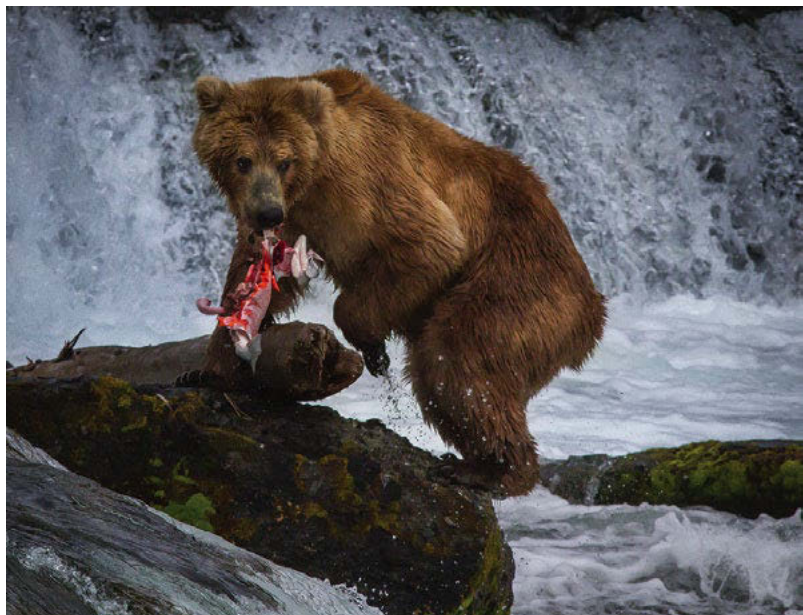






**FROM TOP  
TO BOTTOM**

Buntings in flight,  
Mongolia; Follow  
me, Antarctica;  
Balanced breakfast,  
Katmai, Alaska.







With Peter Manchester



## The Social Good

**I**t's over 12 years now since the Australian Photographic Society Incorporated set up its own website ([www.a-p-s.org.au/](http://www.a-p-s.org.au/)). Like most societies or organisations emanating from a group of individual photographers, some members wanted to move into the digital age. Communication with members had previously been by the society magazine "IMAGE", which also contained a newsletter of information including the results of competitions, reports by directors, future competitions, and deliberations of management. Unfortunately, by the time it came out, the results were old and sometimes out of date. The magazine *Australian Photography* offered further communication to a larger audience, but only on a monthly basis. Then in August 1991, along came the Internet, which gave birth to a new technology that would fundamentally change the world as we knew it. Speed was its essence. Members of the Australian Photographic Society wanted to share images and receive feedback from other experienced photographers within a couple of days. With the net, they no longer had to wait around for weeks, or sometimes even months. But APS management procrastinated for many months considering its future success! Starting on a trial basis, the society tried setting up document registration, on-line help, exhibition information, and up-to-date photographic news. Also in 1991 the first software called the World Wide Web (www) was written and uploaded

to selected groups. The first image was uploaded in 1992 (a French parodic rock group Les Horribles Cernettes).

But the web has now become a part of our everyday lives – something we access at home, on the move, in planes, and on our TVs. The membership really forced APS management to change to the new technology. Many members resisted and some even resigned because of this decision. It was an interesting period! Today every conceivable aspect of the Australian Photographic Society can be found on the web, which is a credit to the Webmaster/Secretary Stella Fava. The main purpose of the site is to communicate the aims and objectives of the society, which shows members photography, galleries and slideshows, exhibition services, and a critique room, to name just a few things. One would have thought the website would satisfy the needs of the membership, but along came the newer technology of social media, with services like Facebook, Twitter, Google + Instagram. Now, not only has social media become a key part of our modern lifestyle, but it has also evolved into a vital marketing channel for businesses of all sizes. APS membership requested that the Australian Photographic Society come on board with Facebook, Twitter and Google+ and it has officially embedded itself into our culture.

The Australian Photographic Society offers the social media because it allows:

1. Immediate access to information on the photographic world;

2. Pervasive connectivity to others of all social classes and interests;
3. Globalised viewpoints, with opinions from every corner of the world;
4. Hashtags which are tied to a specific photographic theme, event or topic in order to filter out everything that doesn't relate to the hashtag.

But unfortunately social media and how photographers use it can also leave much to be desired at times. Social media has acted as a vehicle for concepts like "selfies". But are these images quality photography? It publicises images that promote "political" tirades, allows users to hide behind anonymity, and promotes many images which are often copies of others. On social media, ignorance is amplified. Images put up are often commented upon in a negative way, promoting the attitude that "I know better than you". To be truly effective the focus with social media should be on being helpful. Unfortunately, everybody has an opinion, whether they're experienced, proven or not even into photography! Programs like Photoshop and Lightroom have changed the way we interpret life and our planet, but not in a way which appears to be self-indulgent, ordinary and mundane. Personally, I don't think social media has promoted good photography at all. The Australian Photographic Society website, along with its sister publication *Australian Photography + Digital*, aims to enhance the creativity of photography throughout Australia. Let's hope this approach continues well into the future. ☺

### ABOVE

"Selfie!" I went to a sideshow in a local town in Tasmania and asked this bloke if I could I take a 'selfie'. This is his interpretation!





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## THIS MONTH'S WINNER!

### Patience pays off

Peter Jackson explains how lucky he was when he came across this male Nankeen Heron (Night Heron) at a boat ramp in North Geelong, Victoria. "He was only interested in the fish being gutted at the sluice, and was extremely timid. This was the first time in 35 years visiting this area I have seen a Night Heron, and I haven't seen him since. It was drizzling and it took a long time to get close enough to produce this photo through a game of advance and wait. When he flew off and returned to the pillar, I would gradually advance a little closer, shuffling along on my butt, soaked to the skin. Thank Olympus for its quality camera bodies! Eventually I got a fantastic series photos of this gorgeous bird." I'm impressed with your dedication, and this is a lovely and rare image of a beautiful bird in action. You've filled the frame well with the bird and wing – a feat in itself – with the bonus of a strong

sense of action with the blur. The exposure is good and the colour is lovely. While this would have been closer to a perfect shot if the head of the bird were 100 per cent sharp (you could increase the ISO to get a faster shutter speed as 1/320s is a little slow for shooting at 200mm focal length) you have nevertheless achieved an excellent result. This is such a difficult subject to photograph, and you've done well. Congratulations!

**SAIMA'S TIP:** Action and nature photography generally requires a lot of time and concentration for the best return.

**TITLE** Night Heron

**PHOTOGRAPHER:** Peter Jackson

**DETAILS:** Olympus E3 @ 200mm focal length, 1/320s @ f/3.5, ISO 200 (and one very wet photographer!)



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## Avoid underexposure

Andrew Mitchell says that he and his son are always looking for interesting places for photos around Newcastle in NSW: “On this day there were so many people were around Nobbys Beach break wall and then we saw the size of the surf (people were actually surfing on the inside of the harbour due to the waves curving around and breaking there). We both got soaked, as did our gear, and people were being washed from the wall (they were rescued, but needed medical attention). I like what I have caught in this image and the depth of the hazy background that was brought out in Silver Efex 2.” I also like the different layers or levels in that hazy background. They give loads of depth to the shot. Those front runners are dynamic and the silhouetted figures bustling behind them are interesting as well. But while the main action is on the right, those blocks of concrete on the left are secondary, and just take attention away from the people and background layers. If you’d shot in the vertical format you would have easily cropped out those blocks. Another issue is that the image is generally noisy - a good indication of underexposure in these tricky hazy conditions.



**SAIMA’S TIP:** A general rule for shooting in foggy or hazy conditions is to expose for the fog or haze to avoid underexposure and loss of decent blacks in shapes or silhouettes.

**TITLE:** Nobbys Runners

**PHOTOGRAPHER:** Andrew Mitchell

**DETAILS:** Nikon D7000, Nikon 28-300mm lens @ 300mm focal length, 1/320s @ f/13, ISO 100, handheld and wet, Lightroom for minor adjustments, Silver Efex 2 for high contrast and structure

## Light & shade needed

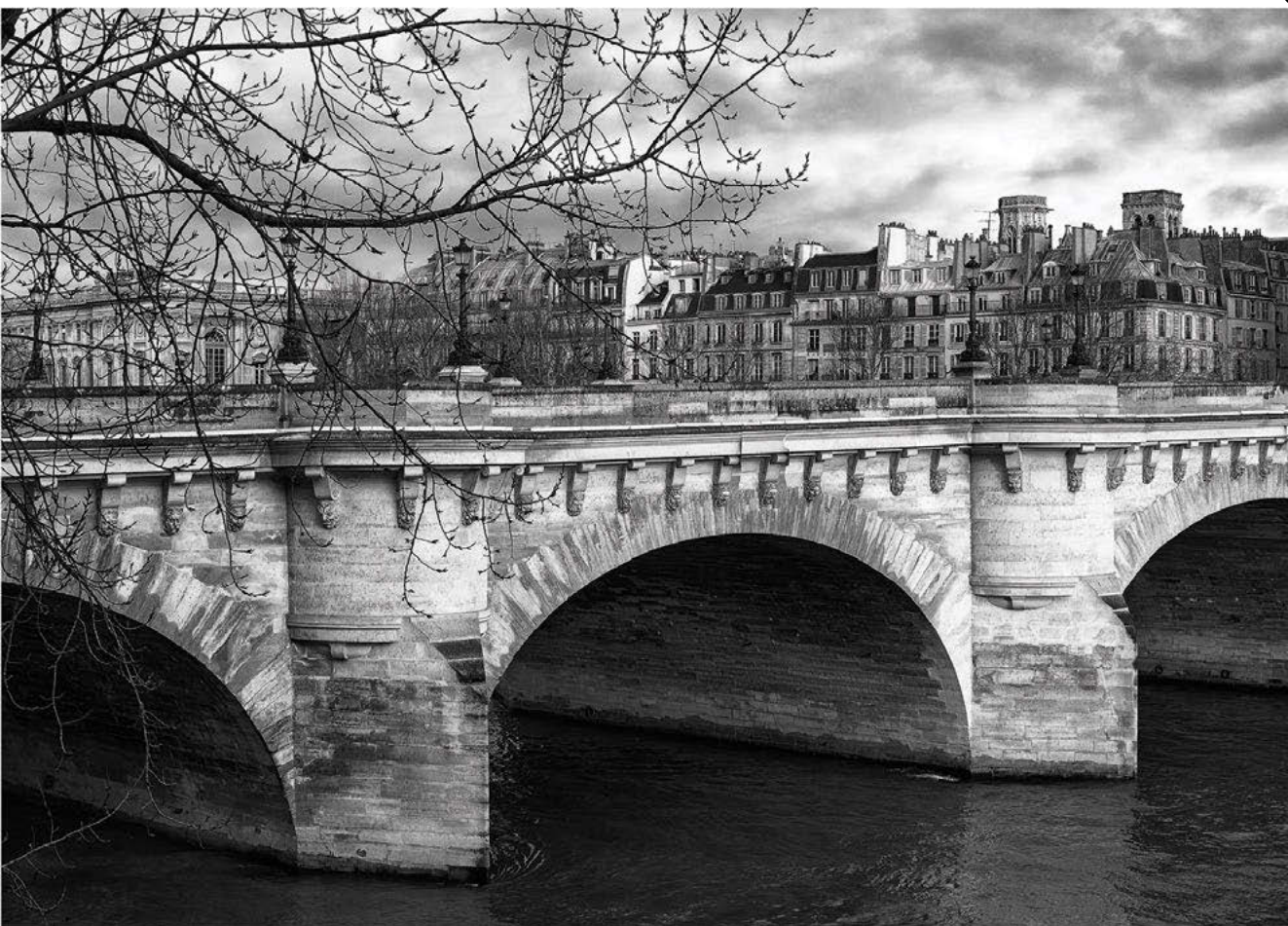
Jocelyn Manning writes: “This photo was taken during winter in Paris, so there was little traffic on this famous bridge. I wanted to place the bridge in the broader context of the city, with all the apartment buildings in the background. The two towers of Notre Dame Cathedral can be seen in the distance. I used some Nik Collection filters to enhance the fine details, for example the carvings on the bridge.” There’s certainly a lot going on here. When you include too much of a scene in a photo you run the risk of some things getting lost, or the scene getting messy. For example the trees in the foreground and behind the bridge obscure the city, while Notre Dame’s towers poking up behind other buildings don’t make much of an impression. There are also perspective issues with some background buildings on the right appearing to merge with and sit on top of the bridge. The flat lighting and any global post-production are also not helpful. The buildings and bridge are too similar tonally and in detail to give much sense of depth. Another more dynamic (angled) point of view could give more depth, while some dodging and burning would provide more drama to the scene.

**SAIMA’S TIP:** Differences in light and dark, softness and clarity all help to add dimension, drama and mood to a scene.

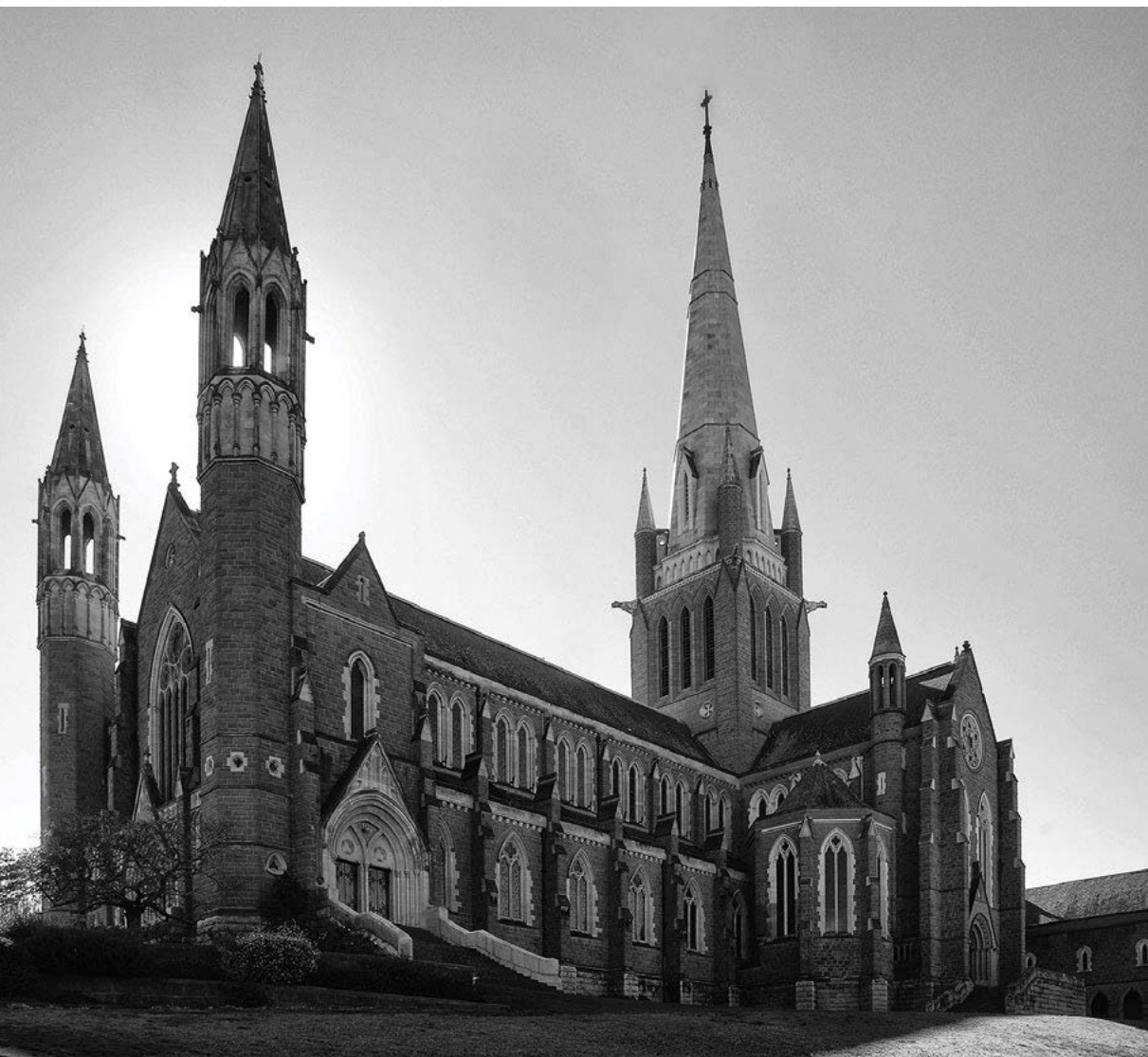
**TITLE:** Pont Neuf

**PHOTOGRAPHER:** Jocelyn Manning

**DETAILS:** Canon 5D Mk III, Canon EF 50mm f/1.4 lens, 1/125s @ f/8, ISO 125, with tripod.







## A little too much noise

According to Jan Zak, "While working in WA I visited the shores of Port Hedland every morning at 4.30am with my camera. The tides were low at that time, which allowed me to get closer to the sea birds catching their first meal. When I saw the osprey diving from the skies I grabbed the camera and started walking over mud and rocks to get closer to the action. Of several pictures, this one is my favourite." I'm not surprised that you like this shot. The bird's pose is a classic! Those amazing wings with a touch of movement and the fish head in the claws make for a powerful shot. Getting up early paid off! It would be good to see the original for comparison and to see how much you cropped. Cropping does affect the quality of an image as you lose pixels, and some noise is apparent here and some clarity has gone. You could have got away with a lower ISO setting to help reduce the chance of noise if you had used an aperture (f/stop) of f/8 or f/11. There's also some spottiness on the right that might just be spray from the waves, but it could easily be removed in your software. However, you've captured a great moment!

**SAIMA'S TIP:** Low or weak lighting combined with higher ISO settings can result in noise in an image.

**TITLE** Catch of the Day

**PHOTOGRAPHER:** Jan Zak

**DETAILS:** Nikon D3s, Sigma 120-300mm lens @ 300mm focal length, 1/1600s @ f/22, ISO 2000, Lightroom 4, crop, sharpening, contrast, tone.

## Poor light doesn't help

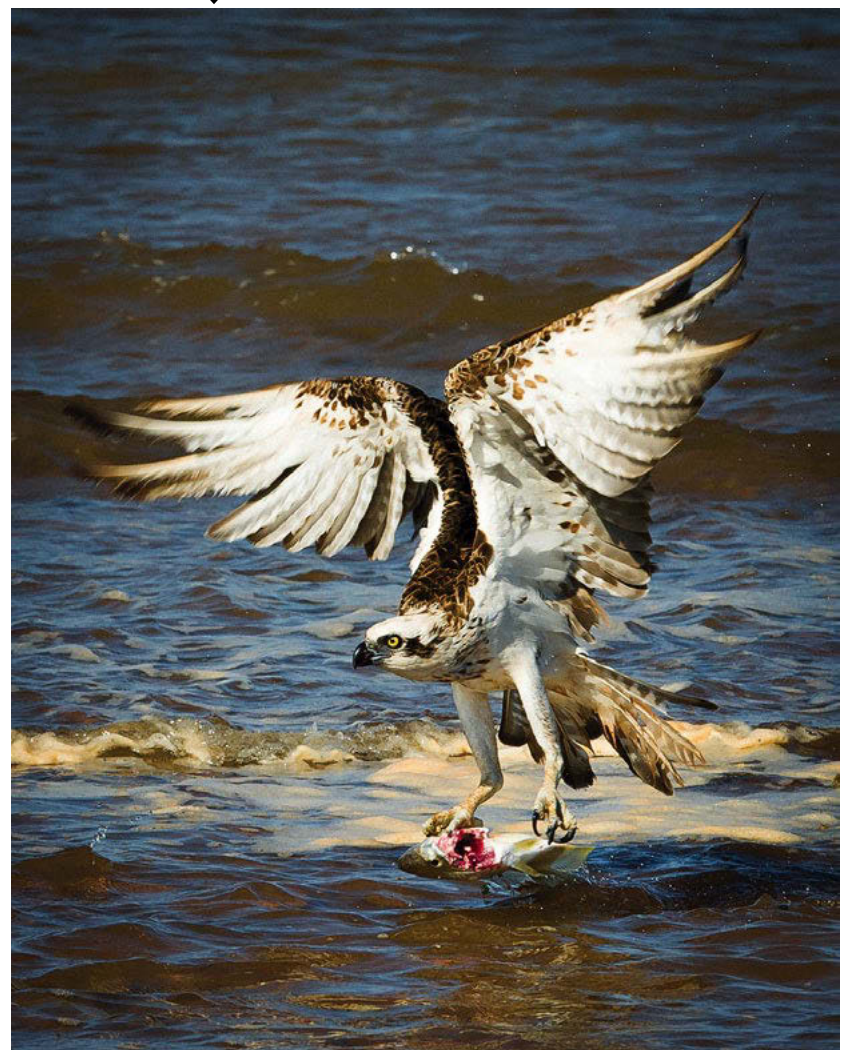
Rob Power took the image above of Bendigo Church from a side angle because there were a lot of vehicles and people along the front. He said he had to use a wide-angle lens to fit the building in. "The sun wasn't in an ideal spot so I hid it behind one of the towers. After reviewing the image on the computer the light wasn't great, so I decided the monochrome look would be better. I also straightened the building as it was distorted due to the wide-angle lens." I agree that the lighting wasn't great, being all behind the church rather than giving dimension and interest to this side. By shooting on this side and then trying to improve the image, the building sadly ends up looking like a cardboard cut-out, for a number of reasons. There is good detail in the building, the background is clean and clear, and the building is nice and straight. However, all that strong detail, the blank, featureless sky and the over sharpening – most immediately obvious in the white halo along the left edges of the tower on the right – just compound an unreal, flat effect.

**SAIMA'S TIP:** When an image suffers from poor lighting, converting it to monochrome is not necessarily a quick fix to the overall problem.

**TITLE:** Bendigo Church

**PHOTOGRAPHER:** Rob Power

**DETAILS:** Nikon D200, Sigma 10-20mm lens @ 18mm focal length, 1/60s @ f/13, ISO 200, straightened, converted to monochrome, sharpened and cropped in Photoshop



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## Get it right in-camera

Geraldine de Korte took this shot while on holiday in Lithuania. "Our bus driver stopped at the Hill of Crosses, a pilgrimage site where people plant a cross to remember loved ones. Over the years it has become enormous, and it covers a whole hill. As I was taking a photograph, a storm was about to break. The dark clouds added to the sombre and dramatic scene, and it became for me more than just a tourist snap." This is certainly an unusual and interesting off-the-beaten-track location. It's a shame about the railing and rubbish bin – they spoil the scene. It would be better to shoot with a viewpoint that excludes these aspects, rather than try to get rid of them later. Since you say that the site was enormous, there was bound to be other shooting angles, and you could have even stood on those stairs to shoot. You have also used a very wide-angle setting, so many crosses look to be falling over backwards. Shooting with a less of a wide-angle would produce less distortion. However, you can easily straighten those crosses with software. This image could look great in black-and-white, and those storm clouds could be made even more dramatic with some selective darkening of the shadows and lightening of the highlights.

**SAIMA'S TIP:** It can be easier to crop unwanted bits and pieces from a composition at the shooting stage by framing from another angle - maybe lower or higher - than at the post-production stage.

**TITLE:** Untitled

**PHOTOGRAPHER:** Geraldine de Korte

**DETAILS:** Nikon D5100, 18-300 lens @18mm focal length, 1/250s @ f/16, ISO 200.

## A very busy scene

George Halasz was strolling above the Garden Terrace Cafe at the Getty in Los Angeles, and was taken by the mosaic of shadows on a magical late afternoon. He writes, "I felt something was missing. Then the waiter appeared and he completed the scene. I waited as he walked across the terrace. I hoped he'd step on a shadow, maybe the central square. I enlarged the image, and I've returned time after time to gaze, examine, reflect, as each time I see new details for the first time. This image just keeps on giving." This shot is reminiscent of some of the great black-and-white abstract cafe chair silhouette shots by past French master photographers. I especially love all the patterns and the shadows of the tables and chairs. For me, they are the key elements, and I feel you should have concentrated your efforts on more close-up shots of these rather than going for such a "big picture". Much of the other stuff (pillars, garbage bins, pot plants, the pram) just add clutter. You also had the problem of a high-contrast situation here so exposure was going to be an issue in a big scene with overblown whites and dead blacks. When you say that something was missing, I don't think that adding another element to an already visually busy scene was really the answer to your concerns.

**SAIMA'S TIP:** More in a scene does not necessarily make an image better or more interesting - it may just make it busier and more cluttered.

**TITLE:** Cafe Sunset

**PHOTOGRAPHER:** George Halasz

**DETAILS:** Nikon D 800 18-200mm lens @ 48mm focal length 1/250s @ f/3.5, ISO 100, camera rested on bannister for stability







## Even tripods need stability!

Lisa Mayne took this at Handrail Pool in Weano Gorge at Karijini National Park in the Pilbara region of WA. She says she chose to keep the handrail in the photo to give the sense of adventure you get when you make it to this spot through the narrow gorges, then down the handrail next to the waterfall. At the same time she was trying to create a sense of rugged remoteness. She writes, “I love the colours in the rocks, and how you can see the light hitting them at that time of day.”

I’m not convinced the handrail helps the scene, image-wise or adventure-wise. It’s another one of man’s intrusions into nature, and that usually spoils a landscape image. That said, if it is a documentation of a holiday for your face-book page, it’s not a worry. My main concern is that the image isn’t sharp enough, possibly due

to camera shake. Even with a tripod, there can be movement due to an unstable surface, wind or the lack of a cable release. On the post-production side, some of the blues in those rocks look unnaturally bold or bright, which suggests a slight overdose in colour saturation.

**SAIMA’S TIP:** A tripod is not a guarantee for scoring a sharp shot. Lightweight tripods can be stabilised with a weight or camera bag hung under the central shaft.

**TITLE:** Mystery Waters of Karijini

**PHOTOGRAPHER:** Lisa Mayne

**DETAILS:** Canon EOS 50D @ 18mm focal length, 1s @ f/14, manual program, ISO 100, tripod. Increased contrast, vibrance, saturation in Camera Raw, slight adjustments to white balance.



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- Only one image per person per month.
- Images must be saved in JPEG format. Maximum file size is 5MB. Include your name in the filename of the image.
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